

THESIS SUBMITTED FOR THE DEGREE OF PH.D.

THE DEPARTMENT OF ARCHAEOLOGY

THE UNIVERSITY OF NEWCASTLE UPON TYNE

ANIMAL SCULPTURE FROM ROMAN GARDENS

BURIED BY VESUVIUS

BY GRAHAM APPLETON

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PH.D. THESIS. ABSTRACT

ANIMAL SCULPTURE FROM ROMAN GARDENS BURIED

BY VESUVIUS

BY GRAHAM APPLETON

The first part of the study is a catalogue of Roman zoomorphic sculpture from gardens and atria buried by the eruption of Vesuvius in A.D. 79. Sculptural groups of animals and figures of human form are included. Many were fitted to serve as fountains.

The catalogue gives a detailed description of each piece which is followed by a bibliography and a selection of comparable animal representations in ancient art. The derivation and quality of the animal sculptures are frequently noted.

The second part of the study examines the sculptures in the context of the Campanian gardens that they decorated. A survey of the historical background to the gardens introduces an examination of the decorative themes that were employed. Gardens are described which contain decorative references to the Bacchic world and to pastoral and hunt landscapes; allusions to aristocratic paradeisoi, to Venus and the marine environment, and to Egypt are also examined.

Chapter Two ends with a study of gardens in which these themes are juxtaposed. This is followed by a consideration of characteristics of the design of these sculptural displays; and of the influence of the form of the Pompeian house on their appearance.

Chapters Four and Five compare animal representations in several media from a number of Greek and Roman sites, including similar sculpture from Ostia and Capua. Chapter Seven considers several aspects



of the manufacture of this statuary, including evidence for the trade in copies.

A religious interpretation of the statuary is discussed in Chapter Six but an interpretation in terms of materialistic aspirations and local tastes is favoured. These sculptures should be judged as elements of decorative art, produced to meet the demands of householders who were aware of local fashion in garden decoration. This form of decoration became particularly popular in the period A.D. 62-79.

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## INTRODUCTION

The following study reflects recent work in several fields of Pompeian studies, of which a prominent feature has been the continual interlinking of the approaches of the art historian and of the archaeologist. (References given below appear in the bibliography.)

Several of the pieces in the catalogue of sculpture were included in Reinach's extensive, but undetailed survey, the Répertoire de la statuaire grecque et romaine in which they are represented by means of line drawings with no indication of scale.

A larger number appear in the recent catalogue of Pompeian sculpture by Döhl. In this work, however, there are several incorrect identifications, and the exact findspots within the houses are not given. Döhl attaches to each entry only a very brief bibliography.

The level of understanding of ancient decorative statuary has been raised by Vermeule's work on the original forms of display of Graeco-Roman statuary. His study, which was published in book form (1977), combines detail with a broad range of examples of ancient parks, gardens, and architectural structures and is supported by a useful collection of photographs and drawings. It was originally published in 1968 in the Burlington Magazine (CX (1968), pp.545-558, 607-613).

In particular, Vermeule drew attention to the employment of symmetrical arrangements and mirror-image copies in ancient displays of sculpture. Both of these devices occur among Pompeian displays which include sculptures in the catalogue.

Paul Zanker (1979 and 1984) explored another aspect of the

original context of ancient sculpture in his study of the tastes and aspirations of Pompeian householders. He based his conclusions on a close examination of the content and organisation of the decoration of several Pompeian houses. A broad knowledge of both the social and artistic aspects of the Roman world resulted in a careful (though generalized) assessment of Pompeian sculpture. As the title of the earlier publication suggests, considerable attention is given to the influence of aristocratic Roman villas on the decoration of the smaller houses at Pompeii. The analysis of the decoration that is the basis of the article is made in terms of themes, an approach which has been valuable in the development of the following study.

A recent article by Jung has complemented Zanker's study with an examination of the siting of statuary in Pompeian houses in relation to the principal lines of sight within the houses. The examples are numerous and in several cases the ground-plan of the house is complemented by a reconstruction-drawing of the view through the house.

Several more focused studies have strengthened the interest in garden sculpture. The charm and particular nature of fountain figures was investigated by Curtius in a short article in 1879. His study was limited to a small selection of fountain figures in the Museo Nazionale at Naples. The works of Curtius and of Erna Lange were the basis of Kapossy's full catalogue of Hellenistic and Roman fountain figures (1969). The latter is arranged typologically and gives a brief description and bibliography of each entry in addition to the details of provenance and present location. The catalogue is complemented by an examination of the manufacture and symbolic meaning of ancient fountain sculpture and also by a short selection of ancient sites at which the sculpture has been found.

Also relevant to the present study are the works on animals in



ancient art and life by Richter (1930) and Toynbee. The former provides useful guidelines to the characteristic features of the animal art of each period of Greek art. On the other hand, the latter explains the role of both common and exotic animals in Roman life, employing the evidence of written sources and of ancient art.

Recent studies on a broad range of types of artifacts from Pompeii and Herculaneum have provided important supporting evidence for the artistic context of the sculpture under discussion (e.g. Cohon and Moss, Tassinari).

In addition, the understanding of ancient Eastern culture (which forms another element in the following study) has recently been advanced by the series Études préliminaires aux religions orientales dans l'Empire romaine. Particularly relevant to Pompeian art are the catalogues and discussions illustrating the Egyptian influence on Roman Imperial art by Roullet and by de Vos (1980). These books offer the art of Rome as a point of reference for the Egyptian and Egyptianising art of other Roman sites.

The diversity of academic interest outlined above has been accompanied by a changing interpretation of Roman gardens. Grimal's standard work Les jardins romains (1943) looked at the cultural roots of Roman gardens in the Greek world and beyond, and interpreted them as the embodiment of this heritage and of "le naturalisme romain". In the same year as the publication of Zanker's article came that of Jashemski's book The gardens of Pompeii (1979) with its wealth of evidence in the form of wall paintings, excavation reports, and her work on tree- and bush-roots. Jashemski's approach valued concrete evidence; for example, religious function was not attributed to a divine statue without firm evidence of worship from the vicinity of the findspot. In addition, the information given by Latin texts was more rigorously

assessed for its value in interpreting local conditions.

This approach has been amplified by Dorothy Kent Hill's contribution on Roman domestic sculpture in Ancient Roman gardens (1981). Here she employs examples from a wide range of sculpture and outlines the problems of studying minor Roman works (pp.84, 94):

"Dating by technique may be impossible for minor works .... therefore one cannot precisely date much of the garden sculpture that is considered here ... What was the system of manufacture and of sale? Were there sculptors and shops that specialised in garden statuary? Was manufacture heaviest in the East? Did a firm export garden figures, or did patrons place their orders and specify if and how water was to circulate? Were certain subjects preferred by certain firms? The answers to all these questions must await further research."

In the same book B.S. Ridgway brings together the scattered evidence for Greek antecedents of Roman garden sculpture.

The questions of the production and display of Pompeian domestic sculpture have been studied, on a small scale, in the second part of Dwyer's book on five Pompeian houses (1982), with particular attention to the evidence of oscilla (published separately in an article in 1981). The first part of the later publication is an inconclusive study of the individual houses which has little connection with the second part, and is a type of localized study which has recently been executed more successfully by several other authors, e.g. Eschebach (1979), Kockel. On a smaller scale, but equally useful in the writing of this study, were the articles on aspects of the decoration of individual houses, e.g. those by de Vos (1976) and de Caro (1976).

The depth of this type of scholarship has resulted in a helpful new guide to the area by A. and M. de Vos (1982).

Although the large bronze horses which once stood in and around public buildings at Pompeii and Herculaneum were constantly mentioned



in early guidebooks and travellers' reports, the domestic animal sculpture of the area is generally passed over.

A precedent was set by the volumes of I Bronzi di Ercolano (Naples 1767 and 1771) which employed the three statuettes of horses with (in two cases) riders (nos.118-120 in the catalogue) as subjects of main plates; and yet they relegated other animal bronzes to the end-plates and to plates at the page-head. This choice of illustrative material was a great influence on the production of the Real Museo Borbonico (1st ed. in 16 vols., Naples 1824-57).

In his account of a visit to the royal collections at Portici, Winckelmann mentions the fine bronze horses (nos.118-120), and the group of Pan with a she-goat (no.87, once relegated to the pornographic collection of the Naples Museum). Lion-head spouts receive a brief mention but, in general, the animal art is omitted.

On the other hand, a few pieces (discovered after Winckelmann's visit) have long received special notice. For example, the bronze group of Hercules and the deer from the Casa di Sallustius (no.26) was thought worthy of inclusion by several authors; and yet the accounts of Bonucci and of Gell and Gandy mention only the stag and ignore the accompanying human figure.

In the second half of the nineteenth century older excavation reports were published and new reports made more thorough through the efforts of G. Fiorelli. Animal representations are frequently mentioned among the entries in these publications. Nevertheless, in his Scoperie archeologiche fatte in Italia dal 1846 al 1866 (Naples 1867, p.59), Fiorelli makes only a general note on the discovery of bronze and marble animals at Pompeii; at the same time, he singles out for special note the bronze group of a boar and two hounds from the Casa del Citarista (no.1 in the catalogue).

In his catalogues of the collections in the Vatican Museums,



Amelung echoed the low level of interest generally shown in animal art. Many animal sculptures are described as unimportant. Nevertheless, the twentieth century has seen a rise in interest in animal art in general. G.M.A. Richter's Animals in Greek sculpture (1930) has long been a standard work; Vermeule's new assessment of Greek funerary animals (1972) is an indication of the interest in branches of this art which have been overlooked.

Dorothy Kent Hill's comments which are given above indicated the type of question that should be directed towards examples of even minor Roman sculpture. The traditional questions of antecedents, provenance, place of manufacture, religious significance are here answered by means of a detailed examination of both the sculpture and its garden context.

There are, however, further questions: do these works have a significance of their own? and can the researcher approach and interpret this type of sculpture in a more meaningful way?

#### Scope of the catalogue

The subject of the catalogue is the sculpture of animals from the gardens of Pompeii, Herculaneum, and the Roman villas buried by Vesuvius. Groups of animals and figures of human form are also included. The materials employed are bronze, marble, terracotta, and tufa.

Many are adapted for fountain use but those without this adaptation are included on account of their considerable contribution to the decoration of the gardens (e.g. nos.25, 89). Figures which stood in atria are also included, because in the first century A.D. those

courts often took on the appearance of small gardens.

Several figures which were found in rooms within the Roman houses are included for their value as sculptures which are comparable to garden figures in the catalogue (e.g. no.50), or for the insight that they offer into the religious aspect of some animal sculpture (e.g. nos.7-8, 21, 154).

The same considerations apply to figures whose exact provenance is unknown. A small number in this category are included for their outstanding quality as animal representations (e.g. nos.84, 97, 118-120). On the other hand, all fountain figures are included for the information that they offer on this form of animal sculpture.

Figures from lararia and those of less than seven centimetres in size (which would have been impracticable as elements of garden decoration) do not appear among the sculptures of the catalogue. Nevertheless, some small bronzes are cited in comparisons with larger figures (e.g. under no.15).

In general, the figures in the catalogue represent animals in their entirety but a number of animal fountain heads are included for their value as equivalents of the common lion-head spouts (omitted here). For examples of other types of animal in this form see nos.86, 167-168.

Figures from public buildings and tombs are included only when they offer either a comparison in terms of style or function, or information on the funerary aspect of some animal sculpture (e.g. nos.132, 146-147).

#### Notes on the catalogue

The catalogue is ordered alphabetically, except where comparison is facilitated by the juxtaposition of similar sculptures (e.g. nos. 24-27, 71-78). Bronze figures generally precede marble figures.



An exception is made when the bronze is included for the purpose of comparison (e.g. no.50).

Reference is made to an author by the surname. In the case of authors who are mentioned in connection with more than one of their works in the course of this study, the surname is followed by the year of publication. The term "Naples Museum" refers to the Museo Nazionale di Antichità at Naples. The terms "left" and "right", when employed in the description of the sculpture, refer to the animal's left and right. The Latin form of proper names is employed in the context of the Roman age, and the Greek equivalent is used in the context of preceding periods (e.g. Bacchus: Dionysus).

In the choice of comparable material for inclusion under individual entries in the catalogue, preference has been given to artifacts of a contemporary or earlier date. Pottery, coins, gems, terracotta lamps, and sarcophagi are included only when their evidence is exceptionally useful.

The distinction between hares and rabbits given by K.P. Erhart in Kozloff (1981, p.184) is followed:

"No generic distinction was made between hares and rabbits by the Romans, and none can be made in ancient art because the difference is not necessarily one of physical appearance but is instead one of biological make-up. Convention, however, would call the long, lean animal chased by hounds a hare, and the rounder, cuter variety, often visible in domestic scenes on Roman walls, a rabbit."

Ducks are similarly differentiated from geese on the basis of their smaller size.

The term "cupid" here refers to a representation of the god in the form of a young boy, unless an older form is indicated.

Finally, the Italian form of the names of Roman buildings in Campania is retained, except in the case of names which include the proper names of Roman inhabitants of the ancient towns. These proper

names are given their Latin form.

P A R T   I

CATALOGUE OF SCULPTURE



ANTELOPE see no.23.

1. BOAR ASSAULTED BY TWO HOUNDS. FOUNTAIN PIECE.

Bronze. Height of boar 0.56m. Height of hound (on four feet) 0.25m.

Height of second hound 0.51m. Max. width of group 1.22m.

Naples Museum, inv. 4900 (boar), 4899 (hound on four feet), 4901 (second hound). The three figures are now stored separately.

Found on 1 August 1861. The group stood on the rim of a semicircular basin in the central peristyle garden of the Casa del Citarista.

The hind feet of the boar rested on the marble revetment of a masonry spur which projected from the rounded side of the basin. The front feet stood on the marble surface of this semicircular edge, together with the two hounds. The marble surface is now restored. (see fig. 61).

The tails and ears were cast separately. The eyes and tusks of the boar were inserted into holes provided for them in the casting. In addition, joins are visible along the legs of the boar and on the hind legs of the hounds. There are also holes in the mouths of the boar and of the hound on its left. These served as fountain spouts and were fed through the hollow legs. There are no surviving water-pipes. Rivets secured the left paw of the leaping hound to the side of the boar. No base.

The boar's tusks are missing. The hounds have some corrosion on their upper surfaces, and a blue-green patina on the hound to the right of the boar.

The sculpture portrays a surprise attack on a boar by two hounds. The boar stands squarely, its ears pricked and the mouth open, with the head half-turned to the hound on its right. This hound rests its left forepaw on the boar's flank and tilts its

raised head to the right as it snarls close to the boar's eye. The hound on the boar's left sinks down on its forelegs as it bares its teeth (fig. 1). Their ears are back and the tails whip upwards.

This lively group is well modelled and achieves a high level of naturalism. The boar is covered in crisply executed locks. Each lock bears one or two grooves to represent the hairs. The locks on the main body are naturalistically ruffled, whereas those on the head, shoulders, and thighs tend to run in one direction, generally downwards. They are in relief, which is boldest around the jaw.

The features of the head, the gonads, and the hooves are faithfully represented. However, the shorter teeth and tongue are omitted in favour of the high sides of the exit for the water-spray.

The figures of the hounds are well proportioned, their often rounded modelling revealing details of bone-structure, tendons and muscle. The ribs show through particularly well. The paws and teeth are treated in great detail.

Unlike the full coat of the boar, that of the hounds is limited to a series of undulating locks on either side of the neck, and, in the case of the one to the boar's right, a pair of locks at the base of the throat. The hounds' tails are covered with long incisions. The gonads are also represented.

For bibl. see Dwyer. Also: H. Brunn in Bull. Inst. 1863, p.91; Ward-Perkins and Claridge, no.83; Döhl I, p.2; Dwyer (1982) p.91, nos. iii-v, fig. 138, also pp.90, 126.

For a very similar group depicted on the mosaic threshold of the Casa del Cinghiale: Blake, p.99; de Vos (1984), p.173, fig.90; also a group of three hounds attacking a boar on a carnelian of the first century B.C.: Antike Gemmen I-2, no.880; for a boar assaulted



by hound(s) on a marble tondo in the Naples Museum (inv. 120529): Dwyer (1981), no.129B, pl.120, 4; also cf. a boar attacked by a pair of large hounds, flanked by hunting cupids, in a painted scene from the Casa dei Vettii: Spinazzola (1928), pl.143.

For a similar small bronze boar in the Leo Mildenberg Collection: Kozloff (1981), no.145; the halted stance is also seen in a bronze boar with three horns from Burgundy, now in the Bibliothèque Nationale: Babelon and Blanchet, no.798; for a similar figure in the mosaic pavement in the tablinum of the Casa di C. Cuspius Pansa: Spinazzola (1953) I, fig.352.

A forerunner of the Pompeian boar, though less naturalistic, is the early classical piece in the Museum at Istanbul (inv. 2577; ht. 0.795m.): Devambez, pp.13-19, pls.III-V. Other large bronze boars adopt a more defensive baying pose.

A large baying dog in bronze was found in a Roman house at Volubilis and is now in the Musée des Antiquités pré-islamiques at Rabat (inv. V.64): Boube-Piccot, no.178, pls.96-98. It was possibly a fountain figure and retains the hem of the garment of an accompanying figure (now lost). Also cf. a bronze fitting in the form of a hound's head in the Museum of Fine Arts, Boston (inv. 52.189): Comstock and Vermeule (1971), no.91.

## 2. BOAR ASSAULTED BY A HOUND (fig. 2).

Grey marble. Height including base 0.26m. Length 0.30m.

Pompeii, storerooms inv. 20370.

Stood near the south side of the pool in the centre of the peristyle garden of the Casa degli Amorini dorati. Turned in the direction of the pool.

A long, irregular base is roughly carved under the animal. The

tips of the nose and ears of the boar, and the upper part of the head of the hound, are missing. A fracture through the forelegs of the boar, and across the base, has been repaired.

The hound lies on the victim's shoulders with the legs splayed and bites the boar's right ear. The latter sits on its hindquarters with its weight on its left side and the head turned to its right.

The modelling of the animals is crude. The hound is far too small in relation to the boar, whose body is unnaturally slender. Details are given superficial treatment. A scattering of short incisions covers only the head of the boar. The tusks and mouth are in low relief. The hound retains a collar, but there the detail ends.

Bibl.: N.Sc. 1907, p.588, no.18; Grimal, p.345; Döhl I, p.28.

In relief on the side of a marble table support from Pompeii: Warsher III, no.141b; a small terracotta (Louvre): Mollard-Besques II, no.181a (Myrina); on a terracotta lamp: Bailey, no.Q897.

### 3. BOAR (PIGLET).

Bronze. Height including base 0.40m. Length 0.37m.

Naples Museum, inv. 4893.

Found on 17 May 1756 in the NE corner of the large peristyle of the Villa dei Papiri, in line with nos. 22-23.

A very fine casting. There is a separately cast, rectangular base with leonine feet. A small crack in the tip of the left ear.

The piglet is springing off the ground. The forefeet are held



together in the air, and the ears fall back.

The modelling of the animal is simple. There is only a little musculature, and the coat is nowhere represented. The concave surfaces of the ears bear wide, shallow grooves. The details of the hooves and snout are precisely modelled.

The piglet (property of a supposedly Epicurean villa-owner) has attracted a philosophical interpretation, based on Horace Epistulae I, 4, 15, as an animal special to Epicurus (Pandermalis).

Wojcik weakens the validity of this interpretation by stressing that the Epicurean works constituted only a fraction of the library of the villa (Wojcik, pp.359-360).

Bibl.: I Bronzi di Ercolano I, fig. on p.77; M.B. XII, pl.12, 2; Breton, p.333; Comparetti and de Petra, p.272, no.65 (for early references), and pl.XVII, 3; Ruggiero (1885), p.188; Ruesch, no.863; Reinach II 2, p.747, no.3; Jashemski, fig.523; Wojcik, p.366; Pandermalis, pp.25-26, no.27.

For its outline on a bronze cake mould (Naples Museum, inv. 76352): Pompéi no.59; on a lamp reputedly from Pozzuoli: Bailey II, no.Q896.

#### 4. BOAR (PIGLET) (fig.3).

White marble. Height including base 0.225m.

Naples Museum, inv. 120428.

Unknown provenance.

Rectangular base. There is a large, round, support under the belly.

A young sow rears up on its forelegs with the hindlegs bent slightly. The mouth is closed and the ears fall backwards.

The overall modelling of the animal is rounded, but the musculature of the legs is flat. The coat is indicated by rows of short incisions, which cover the sculpture. The eyes, ears, and feet are carefully carved. The nostrils are drilled deeply.

(?) Unpublished.

#### 5. BULL. FOUNTAIN PIECE.

Bronze. Height 0.39m. Length 0.51m.

Stood in the atrium of the Casa del Toro on top of a masonry plinth (height 0.83m, with marble revetment), at the edge of the impluvium nearest to the tablinum.

A fine casting with no obvious joins or air-holes. The rectangular hole under the tail and the open mouth accommodated the fountain pipe, now removed, but illustrated in position in M.B. vol.XIV.

Modern base. Green patina.

The bull stands with the two left legs in advance of the right legs. The head is raised and the tail curls up onto the left flank.

The figure has good musculature and the few details are finely executed, notably the hair on the forehead and above the hooves; but the left eye is slightly lower than the right.

Bibl.: M.B. XIV, pl.53, 2; Breton, p.289; Niccolini III, pl.21; Fiorelli (1875), p.421; Ruesch, no.826; Reinach II 2, p.731, no.3; Kapossy (1969), pp.53-54; Döhl I, p.11; Ward-Perkins and Claridge, no.88.

The Pompeian bull is similar to other bronze bulls which may have been used as votives, e.g. a figure at Boston, said to be from Rhodes (Museum of Fine Arts, inv. 96.707): Comstock and Vermeule (1971), no.168; another in the Römisches Museum, Augsburg (inv. 57, 1): C. Schwingenstein, Antike Kleinkunst (Städtische Kunstsammlungen Augsburg, Römisches Museum, pt. IV), Augsburg 1973, no.53, pl. 15a; a bull at Istanbul: Devambez, pp.29-33, pl.7. Cf. a fine marble bull from Ostia, now in the Sala degli Animali of the Vatican Museum: Amelung II, p.340, no.131, pl.33; also appendix I, no.ii. For a similar bull as a handle, perhaps to the lid of a bronze container: Les antiquités du Musée de Mariemont, Brussels 1952, no.G102, pl.38.

The stiffness in the carriage of the head of the Pompeian bull is underlined when it is compared with the figure in the Vatican Museum.

#### 6. BULL. FOUNTAIN PIECE.

Bronze.

Present location unknown. Height including base 0.35m. Length 0.34m.

Found 18 May 1837 beside the impluvium of a house in region VI (insula 5 or 7) at Pompeii.

A small lead pipe entered the body underneath the tail and passed to the mouth, which acted as a fountain spout. Reported to be of very fine workmanship.

Bibl.: Schulz in Ann. Inst. X (1838), p.167; PAH II, p.337; Döhl I, p.70.



## 7. BULL.

Bronze. Height including base 0.171m. Length 0.159m.

Detroit Institute of Arts, inv. 45.120.

Found 18 March 1899 in a shrine-room of a Roman villa at Scafati (near Pompeii).

Stands on an ornamental, rectangular, bronze base which was cast separately. There is a trace of an attribute on the back of the head which was probably a solar disc. This suggests that the bull represented the Egyptian bull-god Apis.

The animal stands in the standard position for Apis-bulls, i.e. the right foreleg raised off the ground and the head held high and turned to the side. The tail hangs down.

The hair between the horns is elaborately worked. The modelling effectively reproduces the heavy frame of the bull. Details, such as the hanging dewlap, the hooves, the features of the head, and the tuft of hair at the end of the tail, are given careful attention.

Like many of the figures of Apis, no.7 does not bear the triangle on the forehead, the figure of a vulture on the back, and the double hairs on the tail that were the marks of the true Apis.

Bibl.: N.Sc. 1899, p.395, fig.6; Mitten and Doeringer, no.283.

There are many Greek and Roman examples of the Apis-bull, e.g. a fountain figure of the late sixth century B.C., probably Attic, in the Cincinnati Art Museum (inv. 1956.13): Cincinnati, pp.36-37; a Roman figure in the Bibliothèque Nationale: Babelon and Blanchet, no.1159; for an example in terracotta in the Museum of Alexandria: Breccia II, no.290. A solar disc sits between the horns of the

latter and a bulla hangs from the neck. For a marble example from the Iseum Campense at Rome (now lost): Roullet, no.242. For several examples of Apis-bulls see Furtwängler in B.Jb. 107 (1901), pp.37-45; 108-109 (1902), pp.239-240; 114-115 (1906), pp.199-201.

#### 8. BULL.

Bronze. Height including base 0.205m. Length 0.12m.

Naples Museum, inv. 109344.

Found 16 March 1871 in Casa IX 3, 4 (?), in a cubiculum at the side of the garden, with other statuettes and utensils of a shrine.

On a tall, rectangular bronze base, cast separately. When excavated the forelegs were in fragments and the base and small owl were detached.

Same striding pose as no.7. The tail forms a curl on top of the hindquarters.

An additional feature is the small figure of an owl on top of the head, between the horns.

The figure is inferior to no.7. Features are treated without detail and there is no sense of the great size of the bull.

Bibl.: Fiorelli (1873), p.162, no.135; Furtwängler in B.Jb. 107 (1901), pp.40-41, fig.2; Reinach III, p.214, no.1.

Cf. a bronze bull from Rome which has an eagle (?) on its head: Reinach II 2, p.737, no.1.

9. CAT DEVOURING A BIRD. FOUNTAIN PIECE. (fig.4).

Grey marble. Height including base 0.15m. Length 0.26m.

Pompeii, storerooms inv. 20372.

Stood by the southern edge of the pool in the centre of the garden of the Casa degli Amorini dorati, pointing in the direction of the water.

The bottom of the sculpture extends into an oval base. At the front there is a hole drilled into the feline's nose, and another on top of the bird's head. The cat's tail is missing.

The cat crouches on top of the bird, possibly a hen, and begins to devour its head. The left hindleg stands on a leg of the bird, and the left foreleg is placed on a wing. The victim lies on its back, legs hanging limply in the air.

The musculature is flat and the detail poorly executed. The feathers of the bird are in shallow relief and each bears a single long incision. More effective is the boldly represented pile of tail-feathers.

Bibl.: N.Sc. 1907, p.589, no.20 ("cane"); Döhl I, p.28 ("Hund (?) - Vogel").

For a probably Ptolemaic marble group in the Cairo Museum (inv. C.G. 27518) which represents a cat with a bird (now almost wholly missing) in its mouth, from Damanhur (?) in the western Nile delta, and for this subject in mosaics (Naples Museum, inv. 9992; Vatican Museum, Sala degli Animali, inv. 420; Terme Museum, inv. 124137): K. Parlasca, "Hellenistische und römische Mosaiken aus Ägypten", in La Mosaique gréco-romaine II, Paris 1975, p.363, pl. CLXXIV, 1-2.

For a cat crouching over a hen, in marble, in the Vatican



Museum, Sala degli Animali: Amelung II, p.372, no.191, pl.40.

#### 10-13. CENTAURS. FOUNTAIN FIGURES.

White marble. All height 0.90m.

Oplontis, storerooms inv. 68, 70, 55, and 71.

Found 17 February 1970, under the northern colonnade to the west of the grand entrance of the Roman villa at ancient Oplontis, now Torre Annunziata. Three bases were found flanking the central passageway of the large northern garden. No pipes were found, showing that the figures did not serve as fountains.

The centaurs, two male and two female, rear up on their hindlegs. The figures are well proportioned but the detailed work is not precisely executed. Fragments were found detached from the figures.

For full details and related sculptures see de Caro.

Bibl.: de Caro (1976), pp.198-219, figs.5-29; Jashemski, p.306, fig.466.

For a pair of centaurs in a mosaic scene with a goat and a tree from the threshold of the Casa di C. Cuspius Pansa: Spinazzola (1953) I, fig.348; centaurs on both sides of a marble tondo from the Casa degli Amorini dorati: Dwyer (1981), no.25, pl.96; in the four corners of a vault decorated with stucco panels in a tomb at San Vito, Pozzuoli (late first century/early second century A.D.): Ling (1972), p.177, pl.XX; on a pair of bronze box decorations from Pompeii: Spinazzola (1928), pl.298.

14. COW. FOUNTAIN PIECE.

Bronze. Height 0.25m. Length 0.53m.

Bibliothèque Nationale, Paris.

From Herculaneum.

Tail and ears added. The mouth and a hole underneath the tail accommodated a fountain pipe.

The cow advances both left feet and raises the head on a level with the body. The mouth is open, and the tail curves round to touch the right flank.

The modelling is very fine, suggesting the underlying bone-structure and the tightness of the skin at the joints and the dewlap. The facial details and the bunch of hairs at the end of the tail are treated with care. The rings on the hooves are also indicated.

Caylus believed that the figure came from Pompeii, but because of a reddish patina Babelon (1883) attributed it to Herculaneum.

Bibl.: Caylus II, p.119, pl.XL, no.3; E. Babelon in Gaz. Arch. VIII (1883), pp.91-93, pl.11; P. Paris, La sculpture antique, Paris 1889, p.195, fig.89; Collignon I (1892), p.475, fig.245; Babelon and Blanchet, no.1157; Jean Babelon, Les trésors du Cabinet des Antiques I, Le Cabinet du Roi, ou le Salon Louis XV de la Bibliothèque Nationale, Paris and Brussels 1927, pp.23-24, pl.VI; Kozloff (1981), p.175.

E. Babelon (p.93) identified this cow as a copy of the cow of Myron, which stood on the Acropolis at Athens (Pliny) N.H. XXXIV, 57; celebrated many times in the Anthologia Palatina: EAA V, p.113.

Stuart Jones, on the other hand, preferred to give this identi-

fication to the marble cow in the Palazzo dei Conservatori, Rome (Stuart Jones (1926), p.97, no.39, pl.34). It was found on the site of the imperial gardens on the Esquiline, and is height 0.99m. A much restored copy, probably of the early first century A.D. It is similar to a marble cow in the Cincinnati Art Museum which was found in the ruins of a Roman villa at Anzio (inv. 1946.9): Cincinnati, pp.44-45. Attic, of the third century B.C. It is supported by a wall along its right flank.

For the influence of Myron's cow on small bronze cows: Kozloff (1981), no.158, an example of the fourth century B.C. In this catalogue Mitten suggests a date of the first century B.C. for the cow from Herculaneum rather than of the fifth century B.C. (cf. Richter (1930), pp.21-22).

15. COW. FOUNTAIN PIECE. (fig.5).

White marble. Height including base 0.21m. Length 0.33m.

Naples Museum, inv. 212.

Unknown provenance.

The drilled mouth served as a fountain spout. The marble is also deeply drilled underneath the right hindleg. The ears and horns are missing. The head has broken off at some time, but has been replaced.

The cow lies on the ground, resting more on its left flank. The erect head is turned directly to the right. The forelegs are folded under the body, and the tail curls over the crook of the right hindleg.

Although the basic bones and muscles are represented, the figure is a little shapeless. The details are superficially represented.



The sculpture offers only a frontal viewpoint. The back has received little detailed work.

Bibl.: Kapossy (1969), p.51.

A forerunner of nos.15-16 is the marble bull in the British Museum (inv. 680; fig.6), which was probably part of a funerary monument like those in the Dipylon Cemetery at Athens, of the fourth century B.C. It lies like no.15. Details are superficially carved and the back is roughly finished. See A. Michaelis, "Ancient marbles in Great Britain, Supplement II", JHS VI (1885), p.32, pl.C; Collignon (1911), pp.238-239, fig.156).

Cf. a marble funerary fountain ornament found in the area of the Via Labicana, Rome, and now in the Lateran Museum (inv. 9991):

A. Giuliano, "Documenti per servire allo studio del monumento degli Haterii", Atti della Accademia Nazionale dei Lincei. Memories, series VIII, vol.XIII (1968), p.475, no.13, pl.XI, fig.21). It rests on its right flank.

Also a very fine small bronze in the Naples Museum, which rests on its left flank (inv. 4917, length of base 0.075m); and a poor small bronze figure in the Walters Art Gallery, Baltimore, said to have been found at Alexandria, which rests on its left flank (inv. 54.1564; Dorothy Kent Hill (1949), no.255).

For other marble examples in the Vatican Museum: in the Museo Chiaramonti, Amelung I, p.515, no.305, pl.54; in the Sala degli Animali, Amelung II, p.361, no.161, pl.37, and p.352, no.146, pl.36.

Also cf. the reclining cow in the Tellus panel of the Ara Pacis in Rome; and two figures from Ostia: appendix I, nos.iii-iv.

The pose of the cow in the British Museum is more naturalistic than that of either no.15 or no.16. The head of no.15 relaxes a

little from the frontality of that of no.16, but neither achieves the natural, partial turn of the head of the larger figure. The head of no.15 appears to be too large, and its forequarters are too small.

16. COW. FOUNTAIN PIECE.

White marble. Height including base 0.14m. Length 0.22m.

Pompeii, storerooms inv. 20467.

Found 4 May 1847 in the garden of the Casa di Marcus Lucretius (fig. 58 ).

The pose of this cow is a mirror reversal of no.15, but the modelling is more angular. There is less detailed work and the musculature is poor.

For other details see Dwyer.

For bibl. see Dwyer. Also: Breton, p.306; Overbeck and Mau, p.318; Warsher IV, no.221; Dwyer (1982), p.46, no.xvii, fig.47.

See no.15 for comparable pieces.

17. COW.

Present location unknown.

Found 29 November 1867 in the atrium of the Casa di Gavius Rufus.

Found in fragments.

Bibl.: Libretta (1866-1868), 29 November 1867. (?) Unpublished.

18. CRAB ON A SHELL. FOUNTAIN PIECE.

White marble. Longitudinal diameter 0.197m.

Pompeii, storerooms inv. 1073.

From the garden of the Praedia di Iulia Felix.

A hole in the centre of the underside of the scallop shell leads to a fountain spout between the eyes of the crab.

The crab sits in the centre of the concavity of the shell, with the eight legs and pair of pincers extended.

Both crab and sea-shell are well modelled and boldly defined. The shell of the crab comprises a pattern of roughly circular plates represented in low relief. The ribs of the sea-shell are less bold on the reverse side.

Bibl.: Kapossy (1969), p.50; Jashemski, p.48, fig.85. (The excavations of 1951-1952 have not been published.)

For a splendid crab in serpentine in the Vatican Museum, Sala degli Animali: Amelung II, p.390, no.229, pl.43; possibly represented in a mosaic from Pompeii (storerooms inv. 13933): Ward-Perkins and Claridge, no.122. For a small painted panel representing a cupid riding on the back of a crab, from the atrium of the Casa dei Vettii: Spinazzola (1928), pl.142.

19-20. CROCODILES. FOUNTAIN PIECES. (fig. 7).

Glazed terracotta. Heights 0.09m, 0.10m. Lengths 0.39m, 0.26m.

Naples Museum.

Found 8 June 1892, in the peristyle garden of the Casa delle Nozze d'argento.



The open mouth and a hole in the long oval base beneath the shoulders allowed the flow of fountain water. The blue-green glaze is well preserved on both figures. The snout and lower jaw are missing from both, and the tail from one. The figures are hollow.

The two crocodiles are identical. They lie on the ground with the legs tucked into their sides and snout pointing upwards in order to discharge a jet of water. The tails lie out straight.

The animals are covered with detail in relief. The back and upper surface of the tail bear bold scales. The flanks and sides of the tail are covered with hatching. The legs bear stylised swirls (cf. nos.77-78), and the large eyes shelter under stiff, heavy brows.

Bibl.: N.Sc. 1892, p.239; Mau in R.M. VIII (1893), p.48; Kapossy (1969), p.50; Döhl I, p.13.

Several large sculptures adopt this pose. A poor Roman figure in red granite in the Museo Capitolino, Sala dei monumenti dell' Iseo Campense: Stuart Jones (1912), appendix I, no.11, pl.90, no.11; Roullet, no.254, fig.260; Helbig II, pp.43-44, no.1195. For a Roman example in black stone from the Villa di Cassio at Tivoli, now in the Vatican Museum, Museo Gregoriano Egizio: Roullet, no. 257, fig.261. Two come from the Canopus of Hadrian's villa at Tivoli. In Parian marble, of Hadrianic date, in the Vatican Museum, Museo Gregoriano Egizio (inv. 22837): Roullet, no.258, fig.262; Raeder, no.III 92. In greenish marble, a fountain piece of Hadrianic date, found in the euripus, which makes a lifelike turn of the head: Roullet, no.259, fig.262; Aurigemma in Boll. d'Arte n.s. 41 (1956), pp.66-68, figs.18-20; Raeder, no.I 92. It is in the museum of the

Villa Hadriana at Tivoli, inv. 2326. Roullet describes two other examples, perhaps from Rome (nos. 255-256).

Of the above figures that in the Museo Capitolino is most like nos.19-20 in its pattern of markings.

21. CROCODILE (fig.8).

Glazed terracotta. Height including base 0.19m. Length 0.255m.

Pompeii, storerooms inv. 12960.

Found in the kitchen in the SW corner of the peristyle of Casa I 12, 6, between 26 September 1957 and March 1974.

The body and base are hollow. The tail is damaged and the crown is indistinct. Blue-green glaze with traces of black.

The crocodile lies with the legs by its side and the rear half of the tail hanging over the edge of the rectangular base. The head is raised and points forwards.

The head is that of a hawk. Upon it sits a composite crown, consisting of the papyrus crown, two horns and uraei.

The figure represents the Egyptian crocodile-god Sobek-Rē, who embodied the sun, the earth and its waters.

Bibl.: Libretta (1957-1974), pp.227-228. (?) Unpublished.

For a similar crocodile in the form of a bronze amulet: Sir W.M. Flinders Petrie, Amulets, new edition, London 1972, no.240a. This animal has raised wings. For an ordinary crocodile in this pose on denarii of 28 B.C. with the inscription AEGYPT CAPTA: Mattingly I, nos.650-653, pl.16, 1-3.



22. DEER. (fig.9, left).

Bronze. Height including base 0.98m. Length 0.795m.

Naples Museum, inv. 4886.

Found 30 April 1756 at the east end of the long pool in the large peristyle of the Villa dei Papiri.

Cast in several pieces, i.e. the head and neck, ears, legs. The rectangular base is also a separate casting. The eyes were inserted within the lids after casting. Most of the detail in such a large piece would have been applied to the wax model before casting. A small amount of green patina.

Several small pieces of bronze have been inserted around the base of the neck. Patches also above the knee of the right foreleg and on the upper part of the right hindleg. Cracks at the base of the neck and at the top of both forelegs.

The deer (fallow deer?) stands alertly on tensed legs, prepared to flee instantly. The raised head, wide eyes and extended, searching ears together convey a sense of urgency. The tail is down and the left foreleg is in advance of the right foreleg.

The overall shape and balance of the animal is very good, and detail is employed economically, but to good effect. The musculature is a little flat in places.

The hair around the ears and tail is represented by series of short incisions. There are folds in the skin at the base of the neck, under the jaw, and above the eyes and nostrils. The swollen veins on the head are also represented.

For bibl. see no.23.

The head of a startled deer in rosso antico from Hadrian's villa



at Tivoli also has wide eyes (Vatican Museum, Sala degli Animali, inv. 463); Amelung II, p.381, no.215, pl.42; Raeder, no.I 115; the bronze head of a stag from Rome in the Palazzo dei Conservatori has wide eyes and expanded nostrils (Sala dei Bronzi): Stuart Jones (1926), p.174, no.8, pl.62.

Herbert Hoffmann ("Two deer heads from Apulia", AJA 64 (1960), pp.276-278, pls.77-78) dates a deer head patrix and nos.22-23 to somewhere between the late fifth century and the third quarter of the fourth century B.C., by means of stylistic similarities to deer head rhyta.

23. DEER. (fig.9, right).

Bronze. Height including base 0.96m. Length 0.83m.

Naples Museum, inv. 4888.

Found 10 May 1756 by the side of no.22.

For details of manufacture and pose of this deer see no.22.

There are long cracks along the left side, radiating from inserted pieces of bronze behind the left shoulder. Cracks also at the base of the neck, on the middle of the left foreleg, at the top of both right legs, and in the middle of the lower left hindleg. Small patches on both sides of the hindquarters. A small amount of green patina.

The pose of companion-piece no.22 is complemented in this figure by a turn of the head to the right, indicating combined vigilance.

Fragments of a "third deer" are listed in Comparetti and de Petra (p.272, no.64) on the basis of the original excavation report by Weber. They note "Non esiste nel Museo". Pandermalis suggests

that the pieces of bronze in fact belonged to the fragmented figure no.23, and were used in its restoration.

Bibl.: for nos.22, 23: M.B. I, pl.51; Breton, p.333; I Bronzi di Ercolano I, head-piece p.95; Comparetti and de Petra, p.272 nos.62, 63 (for early references), pl.XVII, nos.1 and 2; Ruggiero, 1885, p.188; Ruesch, nos.860, 859; Spinazzola (1928), pl.251; Reinach II 2, p.757, no.3 (deer no.23); Jashemski, fig.522; Wojcik, p.366; Pandermalis, p.44.

See no.22 for comparable pieces.

#### 24. DEER.

Bronze. Height including base 0.355m. Length 0.30m.

Naples Museum, old inv. 2134. Base, inv. 109992.

Unknown provenance.

Joins visible in the middle of the hindlegs. Ears, horns, and forelegs also added. The alabaster base is modern. Some wear on the incised details and a blue-green patina.

The animal stands quietly. The raised head and the ears are directed forwards. The antlers are short.

The sculpture is well proportioned, but the musculature of the shoulders and hindquarters is flat.

Hair is indicated by incisions on the tail, feet, around the base of the horns, inside the ears and around the mouth. There are rows of incised locks in front of the horns. The iris of each eye is denoted by the head of a small bronze pin.

The body of the animal is decorated with incised flowers. A

line circles the trunk, connecting bunches of flowers on each flank, on the back, and on the underside. Another flower is incised on the neck, behind the horns. Bronze pin-heads mark the centres of the main flowers.

The wreath suggests that the animal was intended for sacrificial purposes.

Bibl.: Ward-Perkins and Claridge, no.103.

There are other, almost identical examples of this deer. A figure in the Louvre has eyes covered with silver (de Ridder (1913) I, part II, no.196, pl.XX; Richter (1930), p.73, fig.149). A second figure lacks the horns (A catalogue of antiquities from the Northwick Park Collection. Illustrated catalogue of an auction at Christie's, June 21-23, 1965, no.535, pl.80.)

## 25. DEER.

Bronze. Height including base 0.61m. Length 0.625m.

Naples Museum, inv. 4902.

Found 1 August 1861 at the northern end of the semicircular pool in the middle peristyle of the Casa del Citarista (figs. 59-61).

The modern base replaces a marble base which stood on the marble revetment of the basin. The iron rod which supported the animal's body was found in an oxidised state.

Antlers, ears, and forelegs added. A small amount of blue patina.

The leaping stag raises both forelegs together. The ears are erect and the raised head points forwards.



The musculature of the animal is flat and the balance is awkward. Detailed work is limited to the feet, eyes and nostrils.

For bibl. see Dwyer. Also: Fiorelli (1861), p.393; H. Brunn in Bull.Inst. 1863, p.91; Döhl I, p.2; Dwyer (1982), p.90, no.i, fig.136, also pp.126-127.

For a similar sculpture in alabastro fiorito with horns of white alabaster, which was found on the Quirinal in Rome (now in the Vatican Museum, Sala degli Animali): Amelung II, p.340, no.132, pl.33; on a terracotta mould from Ostia: N.Sc. 1906, p.371, fig.15; as an element in the decoration of a large bronze situla from Herculaneum: Spinazzola (1928), p.275; also a sculpture from the amphitheatre at Capua: appendix II, nos.xi-xii, fig.10.

## 26. HERCULES AND THE CERYNEIAN DEER. FOUNTAIN PIECE.

Bronze. Height 0.59m.

Museo Civico, Palermo inv. 8364.

Found 1805. It stood beside the impluvium in the atrium of the Casa di Sallustius on top of a tall rectangular marble plinth, and poured its water into a rectangular marble basin which rested on two rectangular supports. The assemblage was given to the museum at Palermo by Francesco I.

Cast in several pieces. The tongue of the deer is replaced by the fountain pipe.

Hercules is naked and beardless. He has placed his left knee on the rump of the deer and his hands grip the ends of the antlers. The deer has collapsed. The left foreleg stretches out in front, and

is raised as Hercules pulls back the head.

The deer is represented naturalistically. The coat is indicated by small incisions all over the body and there is a small star on the breast. The eyes of the hero and of the animal are highlighted with silver and copper.

The capture of the Ceryneian Hind was one of Hercules' twelve labours. A description in the Anthologia Palatina fits this group (XVI (Plan. App. IV), 96, reproduced Johnson, p.297, no.49). The sex of the animal is changed in this sculpture. Lysippus sculpted the Labours of Hercules in a series of statues for Alyzia in Acarnania, from which no.26 may be derived.

Hercules was also the patron deity of Herculaneum.

Bibl.: Gaetano d'Ancora, Illustrazione di un gruppo di Ercole colla cerva scoperto in Pompei nel 1805, Naples 1805; Domenico Romanelli, Viaggio a Pompei, a Pesto, e di ritorno ad Ercolano, Naples 1811, p.70; Carlo Bonucci, Pompei descritta, 3rd ed. Naples 1827, p.101; de Jorio, p.64; Bull. Arch. Nap. I, 12 (1 July 1843), p.91, pl.4; E. Keil in Ann. Inst. XIV (1844), pp.175-186; Mon. Inst. IV (1844), pls.vi-vii; Sir William Gell and John P. Gandy, Pompeiana : the topography, edifices, and ornaments of Pompeii, 3rd ed. London 1852, p.122 ("bronze stag"); Breton, p.210; Fiorelli (1875), p.84; C. Friederichs, Die Gipsabgüsse antiker Bildwerke, revised by P. Wolters, Berlin 1885, no.1540; P. Gusman, Pompeii the city, its life and art, English translation, London 1900, p.387, illustrated p.391; Reinach I, p.468, pl.794 no.2006a; F. Johnson, Lysippos, New York 1968, pp.190-191, 297, nos.48-49 (for Alyzia); Bieber (1961), p.36, pl.78; Kapossy (1969), p.26; Dwyer (1979), fig.1; Döhl I, p.15.



The group occurs on a metope from the temple of Zeus at Olympia: Ernst Curtius and Friedrich Adler, Olympia, plates vol. III, Berlin 1894, pl. XXXVIII, fig. 5; for a small bronze in the Bibliothèque Nationale: Babelon and Blanchet, no. 586; for a group formerly in the Museo Campana: Reinach I, p. 476, no. 5. In marble reliefs: British Museum inv. GR 1805.7-3.137; Smith III, p. 267; a second at Ravenna, of the sixth century A.D.: Santi Muratori, Il R. Museo Nazionale di Ravenna, Rome 1937, p. 22, pl. on p. 53.

#### 27-28. DEER ASSAULTED BY HOUNDS.

White marble. Heights including bases 0.60m, 0.585m.

Herculaneum, storerooms inv. 519, 524.

Found 31 March and 4 November 1930, in the central area of the garden of the Casa dei Cervi at Herculaneum. These groups and the other garden sculpture are now displayed in rooms on the fringe of the garden. (fig. 86).

Each group is supported by a large marble tree stump beneath and a few smaller marble struts within its composition. The rectangular bases are set into larger, modern bases.

The upper forepart of the muzzle of the stag in no. 28 is missing. The tails of all the hounds are missing, except that of the recumbent hound in no. 28. Two ears are also missing from the hounds, and also the muzzle of the hound making a frontal assault in no. 28. The lower lip of the stag and the head of the recumbent hound in no. 27 have been restored. Many fractures have been repaired on both groups.

The two figures are in almost mirror reversal. In each a stag draws back in terror as it is attacked by four hounds. A foreleg is raised and the raised head turns a little to one side with the mouth



open and tongue protruding.

The hounds bite the victim from all sides. One climbs up the chest and throat while another stands on its back. A third leaps by the side of the stag and the fourth has collapsed beneath the forequarters.

There are small differences in no.28: the recumbent hound turns its head back, and the hound on the deer's back bites the cheek instead of the left ear.

These elaborate groups are well proportioned and carry a considerable amount of detail. The musculature of the deer is well rounded but simple.

The lean ferocity of the hounds is conveyed by the angular treatment of the limbs and the inclusion of details such as the ribs, the skin stretched at the joints, the teeth and tongues.

On the other hand, the overall modelling of the heads is crude and their paws are too large in proportion to the whole animal.

Hair appears only on the tails and above the hooves of the stags. There are traces of brown paint on the head of the stag in no.28. The scratches made by the claws of the hounds into the skin of the stags are also represented.

Bibl.: Maiuri (1958) I, p.323, fig.242; Jashemski, p.68, fig. 110 (deer no.27); Dwyer (1982), p.66, fig.193 (deer no.27).

For a similar group as an element in the decoration of a pair of silver canthari from Boscoreale, now in the Louvre: Louvre inv. Bj 1907-1908; for a hound leaping up to bite the hindquarters of a leaping stag, flanked by a pair of hunting cupids see a stucco panel from Fondo Caiazzo (Pozzuoli) of the first century A.D.: Spinazzola (1928), pls.167-168; a similar group on a gem

(paste) of the first century A.D.: Antike Gemmen III, no.503; a similar deer in a leaping position on the hunt relief of the Alexander sarcophagus: Collignon II (1897), pl.VIII; also a bronze stag head fitting from Pompeii: Naples Museum, inv. 69174.

29. ANTELOPE ASSAULTED BY A HOUND.

White marble. Height 0.34m.

Naples Museum, inv. 6540.

Found 10 April 1863 in the garden of the Casa del Camillo. Exact location not recorded at time of excavation. For a description see Dwyer.

All four legs of the antelope are now broken off from above the knee, and only two fragments of the legs survive.

Hair appears only on the back edge of the hindquarters of both hunter and prey. Detailed work around the eyes of the victim highlights its distress, and the scratches made by the hound's claws are also represented. Traces of yellow-brown paint on the hound.

For bibl. see Dwyer. Also: Döhl I, p.40 ("Antilope - Hyäne"); Dwyer (1982), pp.65-66, no.viii, fig.82.

See no.30 for comparable pieces.

30. DEER ASSAULTED BY A HOUND.

White marble. Height 0.34m.

Naples Museum.

Probably from the peristyle of Casa VII 9, 47/65.

A support in the form of a tree-stump is attached to the under-side of the deer.

Of the victim the ears, antlers, and all the legs, from above the knee, are missing. Only the forelegs and hindfeet of the hunter remain.

The deer leaps with all four legs off the ground and the head held erect. The hound spreads its legs as it clings tenaciously onto the back of the prey.

The deer is well proportioned and its modelling is well rounded. Detail is employed sparingly, and is most telling in the scratches beneath the hound's claws.

Bibl.: PAH II, p.20; Dwyer (1982), p.66, n.1, fig.192.

Two similar marble groups in the Sala degli Animali of the Vatican Museum suggest that the group may not be a simple reduction of a group like nos.27-28 as Dwyer maintains: Amelung II, pp.328-9, no.107, pl.39; Helbig I, p.78, no.103 (inv. 441); Amelung II, pp.365-366, no.173, pl.39. For a similar group on the side of an altar in the Museo Archeologico di Aquileia (inv. 473) of Antonine date: Scrinari, no.550, fig.550a; for remains of a similar group from Ostia: appendix I, no.V, fig.55.

### 31. DEER.

White marble. Height including base 0.207m. Length 0.42m.

Pompeii, storerooms inv. 20466.

Found 29 April 1847 in the garden of the Casa di Marcus Lucretius (fig.58 ).



For a description see Dwyer.

The maker of this piece has given a good account of the anatomy of the animal, resulting in a considerable degree of naturalism in the overall effect. There is little detail other than two folds in the skin on the right shoulder.

For bibl. see Dwyer. Also: Breton, p.306 ("un cheval"); Overbeck and Mau, p.318 ("kuh"); Warsher IV, no.221; Döhl I, p.53; Dwyer (1982), p.46, no.xviii, fig.48.

There is a similar, but much finer, marble deer in the Vatican Museum, Sala degli Animali: Amelung II, p.382, no.216, pl.42; for a small bronze of a more upright deer with the head directed forwards, in the Provinciaal gallo-romeins Museum (inv. E.80), from Tongeren: Faider-Feytmans, no.100, pl.58; for a vase in terre blanche in the form of a deer, found at Vaison, in the Musée des Antiquités Nationales (inv. 12481): Rouvier-Jeanlin, no.1107; in a marble group from Ostia: appendix I, no.vii.

## 32. DEER SUCKLING FAWN.

White marble. Height including base 0.23m. Length 0.34m.

Pompeii, storerooms inv. 3683.

Found 16 July 1925. It was standing on the pavement of the large triclinium of the Casa del Efebo (near the west wall) (see fig. 72).

Under the fawn is a small support and under the body of the hind is a large, round support. Long, irregularly shaped base, now set into a large modern base.

Of the hind the right ear and left hindleg are missing. Of

the fawn the legs, from their upper parts, and the head are missing.

The sculpture represents a hind in the act of suckling a fawn, which stands behind her hindlegs. The mother lowers her body and head and looks to the left towards her infant.

The group is well proportioned but the musculature is flat. Detail is applied superficially and that of the coat is limited to notches on the rear edge of the hindquarters of the adult.

The hind, fawn, and large support bear traces of yellow-brown paint, and there are traces of red-brown paint on the hind and base. Its eyes and nostrils are picked out with black paint. At the time of excavation there were also traces of gilding on the body of the hind.

Bibl.: N.Sc. 1927, p.73, fig.35; Reinach VI, p.160, no.6; Döhl I, p.4.

The group is used in a wall painting of the third Pompeian style in the Casa di Sulpicius Rufus: de Vos (1980), p.70, pl.LII, 2; in relief on the side of a candelabrum-base in the Naples Museum (inv. 6857): Spinazzola (1928), pl.50; Ward-Perkins and Claridge, no.134; a fragmentary example of this group has also been found at Ostia: appendix I, no.vi.

### 33. DEER SUCKLING FAWN.

Marble.

Present location unknown.

Found 6 April 1811 in a room next to the garden of Casa VI 2, 15.

Bibl.: PAH I, p.56, addendum p.239; Fiorelli (1875), p.88;  
Döhl I, p.16.

See no.32 for comparable pieces.

#### 34. DEER (FAWN) CARRIED BY PAN.

White marble. Height 0.485m.

Pompeii, storerooms inv. 8856.

Found 2 November 1755 at the SW corner of the euripus in the garden of the Praedia di Iulia Felix (figs. 69-70).

The fragment of the original base now stands on a large modern base. A metal rod now supports the right leg. The remains of a small marble support protrude from the top of Pan's left thigh, which may have joined onto the hanging end of the cloak.

Missing are Pan's lower right leg and foot with the base beneath, his right hand with part of the forearm, the penis, and the lower end of the cloak. The fawn's head is also missing.

Pan stands with his body turned slightly to the left and his head held frontally and tilted to the right. With his left hand he supports a fawn which lies in a cloak knotted around his neck. The right hand hangs down by the side. His left, goat-like leg is supported by a tree-stump.

The figure of Pan has pronounced musculature. There is drilling in the elaborately curling locks of the hair, beard, and moustache, and of the hairy legs. The coat of the fawn is marked by a mass of light incisions. The back of the figure is rather flat and bears less detail than the front.



Bibl.: PAH I, p.34, addendum II, p.98, no.57; Döhl I, p.9; Jashemski, fig.83; PPP I, no.204030858.

For other groups with Pan see nos.87-88.

35. A SUPPORT WITH THREE DOLPHINS. FOUNTAIN PIECE.

Bronze. Height 0.24m.

Naples Museum, inv. 69785.

Found 9 April 1863 in a room to the south of the garden of the Casa del Camillo.

For a description see Dwyer.

The modelling of the horizontal dolphins is simple. Their tails curve upwards.

For bibl. see Dwyer (1982), p.60, no.ii, also his fig.71.

Dolphins were a popular motif of decoration. For a pair of inverted dolphins, placed tail to tail, on a hanging lamp from Pompeii: Spinazzola (1928), pl.293; for the dolphin as a motif in stucco, in vault decoration: Ling (1979), p.47, nos.01-03; on the handle of a bronze vessel: Tassinari, fig.4d (Naples Museum, inv. 69489); on mosaic threshold pavements: Blake, p.85; on a Pompeian marble oscillum: Dwyer (1981), no.144, A, pl.127, 1 (a pelta).

Dolphins appear on altars in the Museo Archeologico di Aquileia. For examples, see Scrinari, no.364 (inv. R.C.64; inverted dolphins, of the mid first century A.D.); no.379 (inv. 1250; ridden by cupid, of the second half of the first century A.D.). Also cf. a stone figure at Rhodes, which may have stood as a funerary monument, or

at least as part of one: Fraser, p.41, fig.112, a-b.

36. DOLPHIN. FOUNTAIN PIECE.

Bronze.

Present location unknown.

Found 11 June 1833 next to the fountain aedicula at the rear of the garden of the Casa del Granduca.

No base found. A hole in the mouth served as a water-jet.

Bibl.: Bull. Inst. 1833, p.150; PAH II, p.275.

37. DOLPHIN. FOUNTAIN PIECE.

White marble. Height 0.105m. Length 0.19m.

Naples Museum, inv. 120051.

Found 16 October 1882 in the atrium of Casa VIII 6, 6.

The mouth is drilled to serve as a waterspout. Water entered the body underneath the tail. Modern base.

The end of the tail with the tail-fin, the tip of the dorsal fin, and most of the base are missing.

The dolphin's tail is curled upwards and the mouth is open.

The modelling and details are simple. The lateral fins are represented in low relief on the base.

Bibl.: N.Sc. 1882, p.422; Mau in Bull. Inst. 1884, p.18; Kapossy (1969), p.48; Döhl I, p.47.

38. DOLPHIN.

White marble. Height including base 0.48m.

Naples Museum, inv. 114596.

Found 21 February 1881 in the peristyle of Casa IX 7, 12 (?).

The end of the tail and the tail-fin are much repaired. Thin marble struts support the lateral fins.

The sculpture represents an inverted dolphin which opens its mouth to bite on a large fish. The vertical body executes a twist along its length.

The dolphin has a large forehead and large, individually carved teeth, but the modelling is otherwise undistinguished.

Bibl.: Giornale (1870-1882), p.411; Döhl I, p.55.

Cf. a marble dolphin from Rhodes: Fraser, p.41, fig.112c; and another in the British Museum: idem, fig.112d. Both lack the full set of upper teeth that is represented in no.38.

39. DOLPHIN ON THE SHOULDER OF A CUPID. FOUNTAIN PIECE.

Bronze. Height of group including base 0.657m. Length of dolphin 0.34m.

Naples Museum, inv. 111701.

Found 3 November 1880 in the peristyle garden of the Casa della Fortuna. It stood on a base of brick near the first column south from the N.W. corner of the peristyle. Next to the column stood a round marble basin on a monopodium, which received the fountain water. Until recently it was displayed in the garden of the Casa della Fontana grande, to which it is attributed by Kapossy.



The dolphin was cast separately. The cupid himself was cast in several pieces and the round bronze base was added. There are no holes in the excellent casting. Blue-green patina. Water issued from the mouth of the dolphin.

The naked cupid stands balancing a dolphin on his right shoulder. His right hand is placed on the dolphin's back, and his left hand holds onto the right lateral fin. The left foot is in advance of the right. A pair of wings hang open on his back. His hair is gathered in a knot on the top of his head. The mouth of the dolphin is open and the tail curves up into the air.

The figure of the cupid shows careful treatment of the musculature, facial features, hair and feathers. The layering of the feathers is represented in relief and the details of the feathers are executed on both sides of the wings.

The dolphin is of equal quality. The sinuous body has a graceful, rounded modelling. Each eye is surrounded by an incised, oval marking inside a double star design. The tail-fin bears a set of ribs in low relief on its front surface.

For bibl. see Dwyer. Also: Fiorelli (1873), p.309; Mau in Bull. Inst. 1882, p.220; Warsher IV, photograph and notes appended to no.205a; Neuerburg, no.25; Döhl I, p.57; Dwyer (1982), p.76, no.xxi, fig.114.

The group occurs in a small bronze from Dyrrachion, in the Museo Archeologico di Tirana (inv. 731): L'arte albanese nei secoli (catalogue of an exhibition held February-April 1985 at Museo Nazionale Preistorico Etnografico "Luigi Pigorini" at Rome), Rome 1985, no.306. It is hollow cast and of the first century B.C.

This small figure carefully preserves the stellar design around the eyes of the dolphin and much of the detail of the feathers on the wings of the cupid that is apparent on no.39.

40-41. BOYS WITH DOLPHINS UNDER THE ARM. FOUNTAIN PIECES.

Bronze. Height of both 0.47m.

Naples Museum, inv. 5021, 5032.

Both found 30 January 1751 in a garden-room not far beyond the western end of the large peristyle of the Villa dei Papiri at Herculaneum (room d"on plan of Weber in Comparetti and de Petra 1883).

The dolphin was cast as a separate piece in each group and fits a little awkwardly onto the arm of the boy, who himself was cast in several pieces. The lateral fins were added and the rectangular bronze bases were also separate castings. The mouth of the dolphins acted as water-spouts.

The pair of figures are in mirror reversal, except for a shallow rock underneath the left foot of no.41 which does not appear in no.40. They depict a naked boy who stands with a dolphin under one arm, which causes him to shift his weight onto the slightly bent leg beneath. The hand is held up in the air and the head is turned to gaze over the dolphin. His hair falls in curling locks around the neck and is tied in a knot on his forehead.

The stance and facial expression of the boy are rather stiff. The modelling of the body is very generous, but good detail is restricted to the hair.

The modelling of the dolphin is also rather stiff and unimaginative. Markings on the fins and around the eyes are crudely executed.



In addition to nos.40-41, "room d" contained a pair of bronze boys who carry a vessel upon the shoulder. The figures were perhaps intended for one of three garden basins situated near to "room d".

Bibl.: I Bronzi di Ercolano II, pl.51; M.B. I, pl.45; Breton, p.333; Comparetti and de Petra, pp.271-272, nos.59-60, pl.XVI, 3 (boy no.40); Ruesch, nos.864, 868; Reinach I, p.439, pl.756, nos. 1848-1849; Kapossy (1969), pp.43, 61; Dwyer (1982), p.76, fig.198; Pandermalis, no.67, c and d.

Cf. a bronze lamp in the form of a small boy holding a large dolphin underneath his left arm of the second century A.D., from Otok Rab, and now in the Archaeological Museum at Split (inv. br. H5467): Ant. Br. Jug., no.250. The open mouth of the dolphin holds a shell and forms the spout of the lamp (ht. 0.14m).

#### 42. BOY ASTRIDE A DOLPHIN.

White marble. Height 0.12m.

Naples Museum.

Unknown provenance.

The original rectangular base is set upon a larger modern base.

The head and shoulders of the boy and the tip of the beak of the dolphin are missing.

A naked boy sits astride a horizontal dolphin. He holds reins attached to its neck. Waves are indicated in low relief on the base around the animal. The tail is turned to the right.

The modelling of the group is rounded and without detail. The



iris is drilled in each of the dolphin's eyes.

For the employment of dolphins, sometimes with riders, as supports beside human figures, and for stories of dolphins being ridden by humans from antiquity to the present day see B.S. Ridgway, "Dolphins and dolphin-riders", AJA 23 (1970), pp.93-95.

(?) Unpublished.

The influence of this type can be observed in every branch of art. For a marble fountain ornament from Capua, perhaps of the early first century A.D.: M.B. II, pls.9-10; in a marble figure in the Hermitage (inv. A.22; K.48; W.78) the dolphin rises from the waves: Waldhauer II, no.190, pl.XLVIII; as a small bronze attachment in the Bibliothèque Nationale: Babelon and Blanchet, no.294; on the lid of a bronze heating apparatus from Pompeii: Spinazzola (1928), pl.279; in a painted scene with Venus, in the garden of the Casa di Venere: Jashemski fig.203; for a symmetrical pair in stucco in the east lunette of the Stabian baths at Pompeii: Harald Mielsch, "Die Stukkaturen", in Eschebach (1979), pl.62a; for an example of this group in a supporting role within a larger group, see a figure in green basalt from Cyrenaica of the second century B.C., in the British Museum (inv. 1676): Smith III, p.66, and fig. 11 below. For an example from Ostia: appendix I, no.x, fig.12.

Cf. a small painted panel from the atrium of the Casa dei Vettii, which represents a cupid riding in a chariot which is drawn by two dolphins: Spinazzola (1928), pl.141.

43. CUPID ASTRIDE A DOLPHIN. FOUNTAIN PIECE.

White marble. Height including base 0.32m.

Pompeii, storerooms inv.2083/4.

Found with nos.44-46 between late May and early June 1953 in the Casa di Cerere. The exact location was not recorded by Maiuri at the time of excavation.

Mouth of dolphin bored as a water-spout. The base extends behind the animal and is carved in the form of waves. Dwyer noted the remains of a strut on the tip of the dolphin's tail and suggested that spines of rock originally reared up behind the dolphin in the same way as in nos.47 and 48, and were later removed.

The right forearm, the left foot, the right wing and top of the left wing of the cupid, and the tail-fin of the dolphin are missing.

The cupid sits astride the large head of an inverted dolphin. The right leg is tucked underneath the left. On his left arm he carries a basket of food (?) and with his right he holds a fish. His hair is tied in a knot on the top of the head.

Both cupid and dolphin have rounded features but only a small amount of detail. On the other hand, the cupid's locks and the contents of the basket are drilled. None of the figures of dolphins from this house have the stellar eye-markings of those from the Casa di Marcus Lucretius (nos.47-48).

Bibl.: de Vos (1976), p.38, n.14, pl.36, fig.3; Döhl I, p.5; Kapossy (1969), p.39; Dwyer (1982), p.43, fig.185.

See no.42 for comparable pieces.



44. TWO CUPIDS ON THE BACK OF A DOLPHIN. FOUNTAIN PIECE.

White marble. Height including base 0.33m.

Pompeii, storerooms inv. 2084/4.

Provenance as no.43.

Mouth of dolphin bored as fountain spout. The roughly rectangular base is a separate piece of white marble. There are small marble supports on the wings of the cupids, and on the right foot of the lower cupid. Both cupids lack an arm and a foot.

A cupid sits astride an inverted dolphin. With his right hand he holds onto the left arm of a second cupid who hangs by the animal's right side. The tail-fin is above the head of the upper cupid. The base bears wave-markings.

The subject is simply and clearly represented. The modelling is rounded and the detailed work is poor. Markings on the fins and teeth of the dolphin are especially crude.

Bibl.: as no.43, except Dwyer (1982), fig.184.

For a marble figure from Tarentum which represents a naked child astride an inverted dolphin, behind which is a fragment of a second child, shown probably at the moment of rescue from the waves: Sammlung A. Ruesch, Zurich (Sale catalogue), Luzern 1936, no.185, pl.51; also a marble dolphin with three cupids (one rides while the others hang from his hand and foot), in the mouth of which is a polypus (Vatican Museum, Museo Chiaramonti): Amelung I, p.516, no.308, pl.54; and a single child hanging onto a damaged, inverted dolphin appeared in a sale in Paris (marble): Reinach IV, p.290, no.7.

Dolphins biting on a shell or polypus are often employed as



bronze fittings, e.g. a box handle from Avenches in the Musée Romain at Avenches (inv. 395(1077)): Leibundgut, no.83 (a shell); the handle of a bronze cup: Tassinari, p.204, fig.9f (a polypus; Naples Museum, inv. 72629); small bronze from Herculaneum in the Bibliothèque Nationale: Babelon and Blanchet, no.1243 (a shell). A marble group with dolphin, cupid, and octopus comes from Ostia: appendix I, no.xi.

#### 45. DOLPHIN AND CUPID. FOUNTAIN PIECE.

White marble. Height including base 0.345m.

Pompeii, storerooms inv. 2096/4.

Provenance as no.43.

Mouth of the dolphin drilled as water-spout. The roughly round base is a separate piece of white marble. This seems to be an after-thought because the underside of the dolphin is completely flat and might serve as a base.

The left foot and lower right leg, and higher facial features of the cupid, and the tail-fin and lateral fins of the dolphin are missing. A fracture on the tail has been repaired.

The cupid lies over the back of the inverted dolphin, face upwards. The base is in the form of a rounded rock.

The modelling and detail of this piece are extremely simple. The dolphin's teeth appear as a row of zig-zag markings.

Bibl.: as no.43, except Dwyer (1982), fig.184.

46. DOLPHIN RESCUES CUPID FROM POLYPUS. FOUNTAIN PIECE.

White marble. Height including base 0.415m.

Pompeii, storerooms inv. 2097/4.

Provenance as no.43.

Mouth of dolphin bored as water-spout. A small marble strut supports the right lateral fin. Round base.

The tips of the tail-fin and lateral fins of the dolphin and one of the legs of the polypus are missing.

A cupid sits side-saddle on the back of an inverted dolphin. A polypus to the right of the dolphin grasps the cupid's right hand with a tentacle. The base is carved to simulate a swirling sea. To the left of the large dolphin is a smaller dolphin, swimming amid the waves.

The subject is here given a more detailed treatment. There is fine detail on the base and the tail-fin and dorsal fin of the large dolphin have an indented outline. However, other details are given a more superficial treatment.

Bibl.: as no.43.

47. DOLPHIN RESCUES A CUPID FROM A POLYPUS. FOUNTAIN PIECE (?).

White marble. Height including base 0.30m.

Pompeii, storerooms inv. 20374.

Found 22 May 1847 in the garden of the Casa di Marcus Lucretius (fig. 58).

The dolphin has stellar eye-markings. The modelling and detailed work are clumsy.

For a description see Dwyer.

For bibl. see Dwyer. Also: Panofka in Bull. Inst. 1847, p.133; Overbeck and Mau, p.318; Döhl I, p.53; Dwyer (1982), pp.42-43, no. ix, fig.35.

48. DOLPHIN RESCUES A CUPID FROM POLYPUS. FOUNTAIN PIECE.

White marble. Height including base 0.26m.

Pompeii, storerooms inv. 20373.

Found 24 April 1847 in the garden of the Casa di Marcus Lucretius (fig. 58).

The dolphin has stellar eye-markings. The modelling and detailed work are clumsy. Similar but not identical to no.47.

For a description see Dwyer.

Bibl. as no.46, except Dwyer (1982), p.42, no.viii, fig.34.

49. CUPID ASTRIDE A DOLPHIN. DECORATION ON A TABLE-SUPPORT.

Bronze. Height of support 1.04m. Height of dolphin 0.635m.

Pompeii, storerooms inv. 13371. <sup>1</sup>

Found 12 October 1961 in the Casa di M. Fabius Rufus.

The group sits on the rectangular base of the support (which rests on leonine feet), and in front of the main strut. The dolphin, cupid, and the cupid's wings are clearly separate pieces of work. The lateral fins and tail were also added.

Encrustation on the right knee and left leg of the cupid. A small patch on his left hand. Green patina.



The cupid sits astride an inverted dolphin which bites on a scallop shell. He raises his right hand which perhaps once held a spear. The tail of the dolphin curls around the vertical support of the stand.

The group is well proportioned, but it is the lively twist of both cupid and dolphin, rather than their modelling, that conveys the sense of activity.

The detailed work on the curling wings and the knotted hair of the cupid and on the stellar eye-markings and indented tail-fin of the dolphin is boldly effective.

Bibl.: A.van Buren in AJA 67 (1963), p.402, pl.95, fig.6; Richter (1966), pp.112-113, fig.565; Döhl I, p.41.

50. DOLPHIN RESCUES A CUPID FROM A POLYPUS. CANDELABRUM. (fig.13).

Bronze. Height 0.225m.

Naples Museum, inv. 72291.

Found 11 July 1841 in a corner of the tablinum of the Casa degli Scienziati.

The boy, dolphin, polypus, and shell are separately cast. The lateral fins were also added. The cup of the candelabrum is attached to a support above the tail-fin. The piece was suspended by two chains. Blue-green patina.

The cupid sits astride an inverted dolphin, which bites a polypus. The latter is spread over a large scallop shell.

The left hand holds onto the dolphin's dorsal fin and the right hand is raised expressively.

The tail and eyes of the dolphin and the hair of the cupid are treated with great care. Both lateral and tail-fins have bold, indented edges. Its eyes have a stellar eye-marking. The musculature of the boy is generalised. The body of the dolphin is rounded.

For bibl. see Dwyer. Also: Niccolini III, pl.41; Spinazzola (1928), pl.291; Döhl I, p.71; Dwyer (1982), p.43, n.2.

51. DOLPHIN AND BOY. FOUNTAIN PIECE.

White marble. Height 0.40m.

Naples Museum, inv. 6112..

Found 1 June 1863 in the peristyle garden of the Casa del Granduca di Toscana. It stood in the garden aedicula (see fig. 88).

Water-spout in the dolphin's mouth. Oval base. A break at the base of the neck has been repaired.

The boy sits upright with his left leg flat on the ground and drawn inwards, and his right leg doubled up. His hands are placed on the head and tail of a dolphin which is curled around his legs. The boy looks down and slightly to the right.

The dolphin has a large forehead and tail-fin, but bears little detail. The turn of the boy's head is a little stiff and his features are carefully carved, but frozen. Most attention is given to the boy's hair which is a mass of sinuous curls.

The hair and eyebrows of the boy bear traces of red paint, which was also used to indicate the eye-lashes and iris of each eye. Each pupil was represented by a black dot.

Bibl.: Fiorelli (1873), p.165, no.159; Kaposy (1969), p.43;

Ward-Perkins and Claridge, no.85; Döhl I, p.40.

52. DOVE. FOUNTAIN PIECE. (fig.14).

Bronze. Height 0.115m. Length 0.295m.

Naples Museum, inv. 120268.

Found 10 January 1890 in Casa VIII 2, 21 among debris from the upper floor.

Mouth as fountain jet. A hole underneath the base of the tail has remains of the fountain tube around it. There is a shallow depression around the neck which may indicate a join. The claws are cast with the base-plate. Modern alabaster base. The underside of the head is missing. The neck and feet are heavily corroded and there are patches of green patina.

The dove stands with wings folded and the neck stretched out in front. The different types of feather of the wing are carefully represented in detail.

Bibl.: N.Sc. 1890, p.45; Kaposy (1969), p.53; Döhl I, p.42.

For a simple, larger dove in marble in the Vatican Museum, Sala degli Animali: Amelung II, p.374, no.200, pl.41.

53. DOVE. FOUNTAIN PIECE. (fig.15, bottom left).

White marble. Height 0.075m. Length 0.15m.

Naples Museum, inv. 124357.

Unknown provenance. Either no.53 or no.54 might be identified with the marble dove found in the garden of the Casa di Apollo during the



period 2-14 April 1839 (Fiorelli (1862), p.366; Döhl I, p.18).

Mouth as fountain spout, fed by means of a hole running from the underside. No base and left side of the beak missing.

The bird rests with the feet tucked in to the sides and the head held erect. The wings fall down slightly.

The modelling is simple and yet the different types of feather are differentiated.

(?) Unpublished.

There is a similar marble dove in the Vatican Museum, Museo Chiaramonti: Amelung I, p.515, no.304, pl.54.

54. DOVE. FOUNTAIN PIECE. (fig.15, bottom right).

Grey marble. Height 0.11m. Length 0.21m.

Naples Museum.

Unknown provenance. See note on no.53.

Manufacture and pose as no.53. This bird lacks most of the beak and the lower part of the left leg.

The carving of this figure is superior to that of no.53 and the ruff of feathers around the neck is represented.

(?) Unpublished.

55. A PAIR OF DOVES. (fig.15, top).

White marble. Height 0.18m.

Naples Museum, inv.120407.

Found 1 April 1873 in a corner of the tablinum of Casa I 2, 17.

The head of the lower bird and the top of the flight feathers of the upper bird are missing.

The sculpture represents two doves in the course of copulation. The wings of the female are closed. Those of the male are held upwards.

Although the modelling of the group is good, the representation of the feathers is limited to semicircular markings in low relief and the claws are not treated clearly.

Bibl.: Giorn. Pomp. n.s. III, p.55, no.21; Döhl I, p.1.

#### 56. DOVE AND BOY.

White marble. Height 0.46m.

Hermitage Museum, inv. A.94; G.375.12; K.268; W.12.

From Pompeii.

Stood against a wall or column because the back is smooth and there are remains of metal pins. Of the boy the legs, from above the knee, and the upper and rear parts of the head are missing. The bird lacks the beak.

The naked boy stands holding a dove to his chest with both hands and the chin is lowered to touch the bird. The head is tilted a little to the left. The underside of the bird is exposed. There is a support in the form of a tree-trunk to the side of the boy's right leg.

Well proportioned with a full musculature.

Gift of King Ferdinand I of Naples to Nikolai I.

Bibl.: Reinach III, p.134, no.5; Waldhauer II, no.192, fig.75.

For another example of this group of the first century A.D. in the Museo Archeologico di Aquileia (inv. 443): Scrinari, no.65. For several other figures of boys with pigeons and other small birds in the Vatican Museum, Galleria dei Candelabri: Lippold III 2, pp.411-412, no.6, pl.172; pp.351-352, no.92, pl.151; pp.360-361, no.104, pl.151; pp.366-367, no.111, pl.151.

57. DOVE AND BOY. (fig.16).

White marble. Height not including base 0.71m.

Naples Museum, inv. 6114.

Unknown provenance.

Almost identical to no.56, but there is less of a tilt to the head, and the support is placed behind the left leg.

(?) Unpublished.

See no.56 for comparable pieces.

58. BOY WITH DOVE AND HORN. FOUNTAIN PIECE.

Marble. Height 0.64m.

Pompeii, storerooms inv. 1071.

Found 23 February 1861 in the peristyle garden of the Casa di Holconius Rufus. It stood at the top of a set of marble fountain



steps, from which the fountain water flowed into the gutter.

Horn bored as water-spout. The head has been rejoined to the body in an ancient repair and there is a fracture on the right arm.

A boy stands holding a dove to himself with his left hand. The right hand holds a drinking horn.

Bibl.: Libretta (1860-1861), p.137; Fiorelli (1861), p.350; idem (1873), p.165, no.157; Overbeck and Mau, p.294; Kaposy (1969), p.44; Döhl I, p.44.

#### 59. DUCK AND CUPID. FOUNTAIN PIECE.

Bronze. Height not including base 0.56m.

Naples Museum, inv. 5000.

Found in the peristyle court of the Casa della Fontana piccola.

It stood in the fountain aedicula which is engaged to the rear wall.

The mouth of the duck served as a water-spout. The duck was cast with the boy's left arm and the wings of the cupid are in the form of flat plates attached to the main body of the sculpture. It stands on a circular bronze base, set in a modern marble base. Blue-green patina.

A naked cupid stands with his weight on his left foot. The right foot is off the ground and behind the left. Under his left arm is a duck, which struggles away by opening its wings and thrusting its head away from the boy.

The boy opens his mouth and right hand in an expression of surprise.

The musculature of the boy is well rounded but lacks definition. Most attention is given to the boy's hair which is a mass of locks in relief. Those on the top of the head are tied in a knot and the others are bound by a band around the head.

Different types of feather are discriminated. The ears of the bird are represented by semicircular incisions.

Bibl.: M.B. IV, pl.55; Breton, p.250; PAH II, p.191; Fiorelli (1875), p.126; Overbeck and Mau, p.549, fig.286; Ruesch, no.819; Reinach I, p.535, pl.875, no.2228 B; Neuerburg, no.26; Kapossy (1969), pp.39, 59; Döhl I, p.20; Dwyer (1982), pp.66-67, n.1, fig.194.

For a similar group in marble at one time in a private collection on Majorca: Reinach II 2, p.465, no.4; for a painted scene of a cupid among ducks, from the Necropolis of Isola Sacra at Ostia and now in the Museo Ostiense (inv. 10125), dated to before the middle of the third century A.D.: Helbig IV, pp.144-145, no.3181, 43.

60-61. BOYS WITH DUCKS AND GRAPES. FOUNTAIN PIECES. (figs.17-18 (no.61)).

Bronze. Original height of no.60 including base 0.59m. Height of no.61 0.585m. Length of ducks 0.26m.

Pompeii, storerooms inv. 704, 705.

Both found 25 January 1895 in the peristyle garden of the Casa dei Vettii, where they discharged water into a rectangular marble basin (fig. 82).

Mouths of ducks as water-spouts. No.60 is now in five pieces: the boy's body, less head and left arm, left arm with grapes, duck, less left wing, left wing, and round bronze base. The boy's head

and four fingers of the right hand are missing.

No.61 is also in five pieces: the boy's body, less head and both forearms (the left forearm is missing, but the other two are separate pieces), the duck and round base. Blue-green patina. For details of manufacture see p.227.

The two figures are in mirror reversal. They represent a naked boy who stands holding a duck in one hand and a bunch of grapes in the other. The boy faces to the front, but the duck struggles, raising the wings and opening the beak.

The stocky boys show a limited degree of musculature, and are rather frozen. The ducks, on the other hand, are full of life.

The boys' locks of hair and the birds' feathers are treated in detail, but the feather-markings do not extend to the underside of the wings, and each bird possesses only one leg. The boys' eyes were covered with silver. At the time of excavation they lacked the iris, which, as Mau ((1896), p.38) suggested, might have been made of enamel. In 1978 the four statuettes at the northern end of the garden were stolen, together with the figure of Dionysus from the southern end. The latter was found on the street where it had been dropped by the thieves. Nos.60-61 and no.90 were later recovered in a fragmented condition.

In the room to the west of the large oecus the excavators found a marble hand holding a duck which was bored as a fountain (10 June 1895; length 0.163m; Mau in R.M. 11 (1896), p.39).

Bibl.: Libretta (1890-1896), nos.704-705; N.Sc. 1895, p.47; Niccolini III, fasc. 130, pl.23, 3; Mau in R.M. 11 (1896), p.38, nos.7-8; Sogliano (1898), p.282, fig.19; Reinach II 2, p.464, no.7



(no.60); Kapossy (1969), p.43; Döhl, p.25; PPP II, nos.615010L36-615010L37.

Cf. a similar marble composition with grapes and a duck or dove of the first or second century A.D. from Alexandria, now in the Museum of Fine Arts at Houston: Hoffmann, pp.41-43, no.13, fig.13. The boy (height 0.71m) turns his body slightly; he wears his hair in ringlets and, on the forehead, in a knot. For a similar subject in a sculpture from Ostia see appendix I, no.xii.

## 62. YOUTH WITH GOOSE AND GRAPES.

Marble. Height 0.90m.

Naples Museum, inv.6342.

Found 3 September 1755. Stood by the side of the euripus in the garden of the Praedia di Iulia Felix (figs. 69-70).

The figure represents a youth who stands holding a goose to his left side and a bunch of grapes in his right hand.

Bibl.: PAH I, p.31, addendum II, p.98, no.58 ("con papera e frutto"); Ruesch, no.1786; Döhl I, p.9.

## 63. DUCK OR GOOSE AND BOY. (fig.19).

Bronze. Height including base 0.655.

Pompeii, storerooms inv. 13100.

Found 15 November 1960 in a room, Ins. Occ.

The round bronze base is a separate casting. Both boy and duck consist of several separate pieces. The head, together with

the top of the left shoulder, and a piece above the left knee are missing from the boy. The right shoulder bears cracks and traces of three ancient patches (now lost). Two of three ancient patches on the head are also missing and two (lost) patches repaired a crack at the left elbow.

On both knees of the duck is an ancient patch. Its left leg is now detached despite recent repairs. Blue-green patina.

A naked boy stands holding a large bird underneath his left arm. The open right hand makes a gesture towards it. The beak is slightly open.

The boy is well modelled with a full, round musculature. The curving body suggests the effort of holding the large bird. The nails of hands and feet are outlined in full, unlike other similar figures in the catalogue.

By comparison, the bird appears clumsy and lifeless, but the detailed representation of feathers, eyes, and beak shows imaginative craftsmanship.

- Bibl.: Libretta (1957-1974), pp.259-260. (?) Unpublished.

This group appears in a bronze example of inferior quality in the Museum of Istanbul (inv. 1214): Devambez, pp.97-101, pls. xxix-xxx.

#### 64. DUCK AND BOY. FOUNTAIN PIECE (?). (fig.20).

White marble. Height 0.57m.

Pompeii storerooms inv. 20491.

No base. A hole is drilled in the middle of the back, perhaps

to secure the figure to a wall. There is a hole underneath the left arm of the boy near to the beak of the duck, which perhaps accommodated a fountain pipe. The head, right arm and toes of the boy are missing.

A naked boy stands holding a duck to his left side. He leans on a tree-trunk to his left, with a cloak draped over his left arm. The duck sits passively, wings closed.

The modelling is rounded but lacks definition. The curve of the boy's body conveys the mood of rest, but the figure of the duck is poor and bears little detail.

Bibl.: Libretta (1966-1968), p.29. (?) Unpublished.

Cf. a much restored marble group in the Galleria dei Candelabri of the Vatican Museum, in which the stance, however, is different: Lippold III 2, pp.358-359, no.100, pl.155, no.100. For a similar figure at Ostia: appendix I, no.i.

65. DUCK AND BOY. DECORATION ON A PILLAR-SUPPORT. (fig.21).

White marble. Height 1.00m.

Pompeii, storerooms inv. 8737.

Found 18 April 1952 in a room in the Casa di Successus.

On a round base set into a rectangular marble base. The group stands in front of a tall, rectangular pillar in grey marble. The left foot and left wing-tip of the bird are missing.

A boy holds a duck to his left side. With his right hand he offers it a berry (?). He is naked except for a cloak which hangs



around his neck and down his back. He looks down and a little to the left. The left wing of the duck falls over his left hand.

The musculature of the boy is well rounded, and the cloak and hair are treated in bold detail. The curling locks are drilled and bear traces of red-brown paint. The duck is well shaped and the feathers are represented in relief.

Bibl.: Libretta (1941-1953), pp.187-188. (?) Unpublished.

For an earlier example of this composition see a marble funerary sculpture in the National Museum at Athens: Collignon (1911), pp. 196-197, fig.124. The head and shoulders of the boy are missing and the back of the figure is not worked. Of the fourth century B.C. for a similar group in relief on an inscribed Roman gravestone in the Museo Capitolino (Stanze terrene a sinistra III): Stuart Jones (1912), p.60, no.25, pl.10, III 25.

#### 66. DUCK.

White marble. Height 0.16m. Length 0.38m.

Pompeii, storerooms inv. 20377.

Found 29 April 1847 in the garden of the Casa di Marcus Lucretius (fig. 58 ).

The figure is attached to a rectangular, marble strut. The bird sits with wings folded and head held erect.

For other details and primary references see Dwyer.

For bibl. see Dwyer. Also: Panofka in Bull. Inst. 1843, p.133; Breton, p.306; Overbeck and Mau, p.318; Döhl I, p.52; Dwyer (1982), pp.45-46, no.xvi, fig.46.

Of the several marble ducks in the Vatican Museum, two carry their wings by their sides in the manner of no.66. For one in the Museo Chiaramonti: Amelung I, p.531, no.342, pl.55; for the figure in the Sala degli Animali: Amelung II, p.352, no.144, pl.36. In both only the body is original. In the Sala degli Animali is a third duck which has a flatter body and is probably represented in the act of swimming: Amelung II, p.376, no.205, pl.41. For small bronze ducks in the Musée romain at Avenches (inv. 383 (4953); 68.10383): Leibundgut, nos.51-52; in terre blanche, found at Vichy and now in the Musée des Antiquités Nationales (inv. 25478): Rouvier-Jeanlin, no.1210; a bronze zoomorphic lamp in the form of a duck in the Naples Museum (inv. 110674): Ward-Perkins and Claridge, no.221; for a bronze patera with the handle terminating in a duck head and for a bronze bowl with a pair of handles each mounted on a decorative attachment depicting a shell between a pair of duck heads: Pompeii storerooms, inv. 2552 and 7269. A Roman bronze lamp in the form of a lively duck in the Leo Mildenberg Collection: Kozloff (1981), no.165.

#### 67-70. DUCKS. FOUNTAIN PIECES.

Marble.

Present location unknown.

From the Casa dei Capitelli figurati.

Bibl.: Döhl I, p.34.

71. EAGLE AND SNAKE. FOUNTAIN PIECE.

White marble. Height 0.09m. Length of base 0.25m.

Naples Museum, inv. 114593.

Unknown provenance. Found 26 July 1867.

A trapezoid marble base bears an eagle's foot and the rear part of a snake. The rest of the sculpture is missing.

The top of the base is carved in the form of a rocky terrain with a rocky mass in the centre and towards the back. At the front and to the right lies the skull of a bovine which served as a water-spout. From one of the eye-sockets crawls a snake which apparently curled behind the rock before encountering the eagle.

The skull and snake are crisply carved.

Bibl.: Fiorelli (1873), p.165, no.163; Kapossy (1969), p.48 (confused with no.72); Döhl I, p.75.

72. EAGLE FIGHTING WITH A SNAKE. FOUNTAIN PIECE. (fig.22).

White marble. Height with base 0.36m.

Pompeii, storerooms inv. 20388 (old inv. 1078).

Unknown provenance.

A fountain water channel runs from underneath the base to the cavity of the hollow tree-trunk. The lower bill and right wing-tip of the eagle and the head of the snake are missing.

The eagle stands over the hollow trunk of an oak tree and fights a snake. The wings are spread as it prepares to strike the snake which coils upwards inside the right wing. The beak is open and the tail is fanned.



The bird is well modelled and makes a lively twist of the body. The feathers are represented in relief, but bear detail only at the wing-tips and tail. They are naturalistically ruffled and increase in size from the legs to the breast. The feet are naturalistically represented. The leaves on the tree-trunk are drilled.

There are traces of yellow-brown paint on the eagle and of red-brown paint on the snake and the claws of the bird.

Thouvenot ((1973), p.14) supports the interpretation that the eagle represented the soul of man and that the snake was a symbol for the body. Together they represented the passage to immortality (also see Collignon (1911), p.242). But the affinity of this figure to other fountain groups involving eagles like the one from Ostia (appendix I, no.xiii), underlines its decorative purpose.

Bibl.: Libretta (1966-1968), p.16. (?) Unpublished.

Cf. a small bronze from a Roman house at Volubilis, which represents an eagle perching upon a double headed snake: Thouvenot (1973), p.11, figs.1-2; for the group as an element in the decoration of a trapezophoron from Rome: Spinazzola (1928), pl.34; in high relief in limestone from the Nabataean temple at Khirbet Tannur, of the early second century A.D. (?): N. Glueck, Deities and dolphins, London 1966, pp.479-480, pl.140.

73. BATTLE-ELEPHANT RIDDEN BY A NEGRO. VASE.

Light yellow terracotta. Height 0.35m.

Naples Museum, inv. 124845.

Found 3 October 1895 near the aedicula at the rear of the garden of the Casa di M. Pupius Rufus, together with seven other terracotta objects, including vessels in the form of geese, a silenus and a cockerel.(figs. 84-85).

The opening of the vase is at the top of the tower. Four sided base with rounded corners. The tip of the tusks are missing, and the head of the rider is worn.

The elephant stands squarely with its mouth open and trunk turned back in order to receive a piece of food from the negro who sits astride the neck. The rider wears a short tunic. A long cloth is draped over the animal's back and three chains circle the body to secure a castellated, square tower onto the back, behind the negro. The tower displays two shields below a pair of windows.

Strong hatching covers the animal's skin and series of deep ridges run along the trunk and around the ears. As a whole, the elephant and rider are clumsily represented. Indian elephant.

Bibl.: N.Sc. 1897, p.26, fig.3; Mau in R.M. 13 (1898), pp. 19-20; Levi, no.848, pl.XIII, 1; Toynbee, pp.34-35.

For the group in relief on a silver Bactrian phalera of the second century B.C. in the Hermitage Museum: EAA II, fig.52; for lamps decorated with a man riding an elephant: G. Heres, Die römischen Bildlampen der Berliner Antiken-Sammlung, Berlin 1972, no.280; Bailey, no.Q1206. For several elephants in Ptolemaic faience, and for a discussion of the importance of elephants in the Hellenistic kingdoms: R.A. Lunsingh Scheurleer, "Elephants in faience", Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving te s'gravenhage 54 (1979), pp.99-106.

74. FROG. FOUNTAIN PIECE. (fig.23, second from right).

White marble. Height including base 0.85m. Length 0.14m.

Naples Museum, inv. 120042.

Found 11 August 1882 in the garden of the Casa di Acceptus e Euhodia.

Rectangular base. The left foreleg with the corner of the base beneath it and the forepart of the head are missing. Open mouth as water-spout.

The frog sits with the head raised.

The body is well modelled and bears longitudinal furrows. The head is angular.

Bibl.: Giornale (1870-1882), p.456; N.Sc. 1882, p.360; Kaposy (1969), p.48; Döhl I, p.47.

Cf. a marble fountain piece in the Musée romain at Avenches (inv. 1949): Kaposy (1967), p.93, figs.1-2; a more carefully carved marble fountain piece, covered with round protrusions, is in the Allard Pierson Museum, Amsterdam (inv. 78.78); a poorly modelled marble fountain piece from Rome is now in the Ashmolean Museum, Oxford (inv. 1872-1431); for a frog in rosso antico, of high quality, in the Vatican Museum, Sala degli Animali: Amelung II, p.328, no.105, pl.30; for a marble fountain frog in the Museo Civico Archeologico di Bologna (inv. 4537/D187) which holds the body and head vertically: Kaposy (1967), p.95, fig.4.

Also cf. the similar frogs from a shrine at Abydos, of the first half of the third millennium B.C., where they were sacred to the Egyptian fertility goddess Heket, e.g. Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger, Luzern, Berlin 1964, no.A11.



For a small bronze from Wixoe, Suffolk and for other bronze frogs from the N.W. provinces: P.J. Drury and N.P. Wickenden, "Four bronze figurines from the Trinovantian Civitas" in Britannia 13 (1982), pp.241-242, fig.1, no.3. As decoration on the handles of bronze vessels in the Naples Museum (inv. 69535-69536): Tassinari, p.183, fig.16 f-h. For an example from Ostia: appendix I, no.xiv.

75-76. FROGS. (fig.23, pair to the left).

White marble. Heights including bases 0.105m, 0.10m. Lengths 0.16m, 0.20m.

Naples Museum, inv. 109609, 109610.

Found 12 March 1873 in the corner of the garden of Casa I 2, 17.

Rectangular bases. The forefeet, with the edge of the base below, are missing from both figures. No.76 also lacks part of the right hindleg with the corner of the base beneath.

The frogs sit with heads raised. The figures are crudely modelled. The top of no.75 is flat and the toes are in shallow relief. The eyes are in the form of raised rings. Between them are three shallow grooves. The mouth is open, and contains a blind hole.

No.76 bears a deep hollow between the shoulders and the eyes are in the form of raised roundels with incised rings. Around the closed mouth is a curving incision. The figure is superior to its partner.

Bibl.: Giorn. Pomp. n.s. III, pp.46-47; Fiorelli (1875), p.44; Kapossy (1967), n.3 on p.95; idem (1969), p.48; Döhl I, p.1.

77-78. TOADS. FOUNTAIN PIECES. (fig.24).

Glazed terracotta. Height of both 0.172m. Length of both 0.23m.

Naples Museum, inv. 121322, 121323.

Found 8 June 1892 in the peristyle garden of the Casa delle Nozze d'argento.

The rounded bases have a straight edge at the front. The broad slits of the open mouths formed water sprays which were fed from holes under the large, hollow bodies. Damage discovered on excavation has been repaired.

The toads sit with heads raised. The bulbous bodies are covered with a mass of small, densely packed protrusions. The forelegs bear stylised swirls. The eyes are large and round and protrude from the heads. A broad strip up the chest meets a thin "collar" around each neck. The feet have long curling toes.

Blue-green glaze.

Bibl.: N.Sc. 1892, p.239; Mau in R.M. 8 (1893), p.42; Kaposy (1967), n.3 on p.95; idem (1969), p.48; Döhl I, p.13 ("Frosch", "Kröte").

79. TOAD. FOUNTAIN PIECE.

Glazed terracotta.

Naples Museum, Egyptian collection inv. 979. Exhibited in room LXXX.

Found 9 February 1838. Stood in a pair with no.115 on columns flanking the fountain niche of the aedicula in the garden of the Villa delle Colonne a mosaico.

A hole in the mouth served as a fountain spray. A corner of the base in front of the figure is missing. The blue-green glaze is

largely lost.

The toad sits with the head raised from the ground. It is covered with small, round protrusions. Less elaborate than the other terracotta toads.

Bibl.: Schulz in Ann. Inst. XI (1838), p.193; PAH II, p.349; Jashemski, p.152.

#### 60-81. TOADS. FOUNTAIN PIECES.

Glazed terracotta. Height of both 0.95m. Length 0.26m.

Naples Museum, inv. 76/166.

Found 26 April 1825. Stood at the impluvium in the atrium of the Casa del Poeta tragico.

The bases have straight sides except at the back, where they are rounded. The slit at the mouth of each toad acted as a water-spout, and was fed through the hollow body. Only a small amount of glaze remains.

The toads hug the ground, and raise the heads only a little.

The flattened body bears three longitudinal ridges on each side. Within them are packed small, round protrusions which increase in size from the sides to the back. The legs and toes are covered in rows of parallel grooves. Large eyes protrude from the head.

The glaze is coloured green on the toads and blue on the base to represent water.

Bibl.: Breton, p.243; PAH II, p.131; Kapossy (1967), n.3 on p.95; idem (1969), p.49; Döhl I, p.19; Ward-Perkins and



Claridge, no.105.

82. TOAD. FOUNTAIN PIECE.

Marble.

Present location unknown.

Found in the Casa dei Capitelli figurati.

Bibl.: Döhl I, p.34.

83. FROG STARTLES A SATYR-BOY. FOUNTAIN PIECE.

White marble. Height including base 0.29m.

Naples Museum, inv. 6537.

Found 10 April 1863 in the garden of the Casa del Camillo. Exact location not recorded at time of excavation.

For a description and primary references see Dwyer.

Despite the disproportionately large thighs and square hands and feet of the boy and the poor modelling of the frog, the group works surprisingly well as a whole.

For bibl., see Dwyer. Also: Döhl I, p.40; Dwyer (1982), pp.66-67, no.ix, fig.83.

Cf. a marble figure in the Galleria dei Candelabri of the Vatican Museum which represents a naked boy caught in an attitude of surprise (the panther is a restoration): Lippold III 2, p.169, no.23, pl.82. This figure is less frozen than the Pompeian statuette.

84. HE-GOAT. (fig.25).

Bronze. Height 0.555m. Length 0.55m.

Naples Museum, inv. 4903.

Discovery reported 18 July 1848. Found beneath the pavement of a Roman building at Nuceria in the course of sinking a well.

The horn, with the circle of locks immediately beneath, the ears, tail, and legs were cast separately. A square depression on the left hindquarter indicates a lost ancient patch. There is an oblong hole (8 x 2.5cms) in the centre of the back. On the right flank is a cluster of small holes and two small circular depressions. Some corrosion on the head, shoulders and flanks. Green patina.

The he-goat stands with the left legs advanced. The head, tail and ears are raised, giving an impression of proud alertness. The head turns slightly to the left. The trunk of the animal is without hair, except for rows of locks along the ridge of the back and bunches of locks on the upper part of the legs and on the chest.

The figure is well proportioned. The incised work (much of it after-work) shows great care. The locks on the top of the head are treated in the round. The curving horns bear naturalistic rings. Above the hooves are rings of small locks.

A large hole marks the pupil of each eye. Sinuous slots represent the nostrils. The gonads are modelled in the round. The concave ears are without detail.

Bibl.: M.B. XIV, pl.53, 1; M. Ruggiero, Scavi di Antichità nelle provincie di Terraferma dell'antico regno di Napoli dal 1743-1876, II, Naples 1878, p.446; Niccolini III, pl.31; Ruesch, no.827; Reinach II 2, p.750, no.3; Ward-Perkins and Claridge, no.76.

For a similar small bronze goat standing in mirror-reversal: Thouvenot (1927), no.373, pl.XIX. The holes on the back and flank of no.84 suggest that the figure may have originally held a small rider cast separately, such as a putto, cupid, or child Bacchus. Cf. an almost identical goat in marble which gives a ride to a child, now in the Palazzo dei Conservatori, Galleria (no no. in Stuart Jones (1926); fig.26 below). Another marble goat in the Galleria has long locks over the whole body and is ridden by the child Dionysus: Stuart Jones (1926), p.103, no.46, pl.40. It was found on the Esquiline and is of the first century A.D.

Cf. the small panel of cupids mounted on goats in a contest with spears from the atrium of the Casa dei Vettii: Spinazzola (1928), pl.139.

The line of locks along the back of the goat occurs in a number of small bronze goats from the fifth century B.C. For an example in the Museum of Fine Arts at Boston (inv. 99,491) which was found in the Val d'Aosta, and for other similar figures: Comstock and Vermeule (1971), no.59.

85. HE-GOAT. FOUNTAIN PIECE. (fig.27).

White marble. Height including base 0.22m. Length 0.33m.

Naples Museum, inv. 120357.

Found 4 November 1872 in a room by the side of the garden of Casa I 3, 25, together with a herm head of Bacchus.

Rectangular base. Mouth drilled as water-spout. The front part of the head, the tips of the ears, right horn, and rear part of the base are missing.

The goat lies on the ground resting slightly on its right flank



with the forelegs placed under the body. The head is turned half to the left and its tail is raised up onto the body.

The modelling of the musculature is well rounded but shows no differentiation of muscles. The flowing locks of the coat and the beard are represented in low relief. The short horns are marked with rings.

Bibl.: Giorn. Pomp. n.s. II, p.461; Döhl I, p.1.

Cf. the small bronze goats that decorated Greek kraters, cauldrons, and tripods, e.g. Kozloff 1981, no.63 (Corinthian (?), late sixth or early fifth century B.C.).

86. GOAT HEAD. FOUNTAIN PIECE. (fig.28).

Bronze. Height 0.11m. Length not including pipe 0.097m.

Naples Museum, inv. 69782.

From Pompeii.

A lead pipe is attached to the head behind the ears which fed a water spray with a fine slot located in the goat's mouth. Green patina.

The head is that of a kid. Mouth open slightly. Ears protrude at right angles from the head.

The head is well modelled and the details are carefully executed. Rows of short incisions cover the beard. The small curling locks above the eyes are individually worked in relief. A hole marks the pupil of the eyes.

Bibl.: I Bronzi di Ercolano II, p.67; M.B. I, pl.51; Ruesch, no.1728.

For a bronze applique in the form of a goat head: Ant. Br. Jug., no.182. It is in the Archaeological Museum at Zagreb (inv. br. 4683) and is from Slankamen Stari.

#### 87. SHE-GOAT AND PAN.

White marble. Height 0.442m. Length 0.475m.

Naples Museum, inv. 27709.

Found between 28 February and 4 March 1752 by the southern side of the long pool (towards its eastern end) in the large peristyle of the Villa dei Papiri at Herculaneum.

The base is not original. The legs of Pan are lost from above the knees and there are fractures on the upper right foreleg and the right horn of the goat. Fractures on Pan's horns have been repaired.

The two figures are in the course of copulation. The she-goat lies on her back with the body arched. The head is pulled down by the beard in the right hand of Pan. Her mouth is open and the tongue protrudes. The hindlegs are pushed forwards on the shoulders of Pan.

The latter kneels and moves over the recumbent animal with the mouth open. His left hand holds the right foreleg of the goat.

The locks of the goat and of Pan's legs are treated in relief with individual attention. The rings on the horns and the wrinkles on Pan's nose are represented. The group is well proportioned, but the musculature is generalised.

Having viewed the recently excavated piece at Caserta the King consigned it to the vaults of the royal castle of Portici. In 1819 Francesco I, Duca di Calabria, suggested the creation of a collection

of all figures thought to be of a pornographic nature, to be housed in one room of the Naples Museum. This collection initially consisted of one hundred and two objects, but some were returned to the ordinary collections after 1860.

Bibl.: Lettre de M. L'Abbe Winckelmann ... a monsieur le  
Compte de Brühl ... sur les découvertes d'Herculanum, French translation, Paris 1764; Gerhard and Panofka, p.461, no.14; Breton, pp.333-334; G. Fiorelli, Catalogo del Museo Nazionale di Napoli. Raccolta pornografica, Naples 1866, p.6, no.41; Comparetti and de Petra, p.277, no.82 (for other early references); Michael Grant, Erotic art in Pompeii. The secret collection of the National Museum of Naples, London 1975, plates on pp.94-95; Wojcik, p.367; Winckelmann, p.90, section 50; Pandermalis, no.26.

Cf. a marble sculpture in the Townley Collection of the British Museum: Reinach II 1, p.71, no.8.

#### 88. PAN WITH GOAT'S HEAD AND CORNUCOPIA.

White marble. Height including base 0.60m.

Pompeii, storerooms inv. 3682.

Found 16 July 1925. For provenance see no.32.

The irregularly shaped base is now inserted into a larger modern base. Small marble supports run between Pan's right thigh and the goat's head and his right hand, and between the top of the tree trunk and the bottom edge of the cape. The lower parts of his legs and the head are fragmented, but have been repaired.

The figure of Pan stands turned slightly to his right. His



head looks half to the left. The right leg rests on a small rock. A basket laden with fruit and leaves is balanced on his left upper arm and is gripped by the raised left hand. The basket rests on a short cloak which is draped over the arm, but Pan is otherwise naked.

The right arm hangs by his side and holds a goat's head. A tree-trunk rises to his left and bends inwards to support his left thigh.

Although the musculature is well modelled, the treatment of Pan's head and hair appears hasty and superficial. There are traces of orange-brown paint on the cape and tree-trunk and of yellow-brown paint on Pan and on the goat's head. Also scattered traces of gilding present at time of excavation.

Bibl.: N.Sc. 1927, p.72, fig.33; Döhl I, p.4.

For marble figures of Pan with goats: E. Paribeni, Catalogo delle sculture di Cirene. Statue e rilievi di carattere religioso, Rome 1959, nos.346, 348, pl.159. Also see no.34.

#### 89. GOAT AND KID WITH SATYR. HIP-HERM.

White marble. Height including base 0.83m.

Pompeii, storerooms inv. 20393.

Found 3 May 1847 in the garden of the Casa di Marcus Lucretius (fig. 58).

For a description and primary references see Dwyer. The nanny goat has now also lost the lower part of the left hind leg.

Scattered over the body of the goat are locks of hair in low relief which are found in density on only the legs and underside.

The kid that is cradled by the satyr is poorly represented.

For bibl. see Dwyer. Also: Panofka in Bull. Inst. 1847, p.133; Breton, p.306; Overbeck and Mau, p.319; Reinach II 1, p.522, no.8; Warsher IV, no.222; Kapossy (1969), p.60; Döhl I, p.53; Zanker (1979), p.498; Dwyer (1982), p.44, no.xii, fig.42 a-b.

#### A. BOY WITH GOAT AND PIGEONS. FOUNTAIN PIECE.

White marble. Original height including base 0.66m.

Fragments in Pompeii storerooms.

Found 24 January 1895 in the peristyle garden of the Casa dei Vettii (fig. 82). Water poured from a pipe placed next to the figure.

Seven fragments of this sculpture survive, including both fore-arms and a lower leg without the foot, the pair of birds, and the goat hanging against a piece of the tree-trunk support. The kid lacks the head, forefeet, and hindlegs from above the knees. The figure originally stood on a rectangular base. A thin marble strut ran from the left thigh to the base of his stick.

The naked boy (Paris?) stands with his right foot slightly in advance of the left. His head which is tilted a little to his right bears a Phrygian cap. In his left hand he carries a pedum, from which hang a pair of pigeons. His lowered right hand clasps the hindlegs of a young goat. Behind the goat is a large marble support.

The modelling of the boy is full and rounded. The locks of hair covering the goat and the feathers of the birds are in low relief.

At the time of excavation there were traces of black paint on the eyes of the boy and of yellow paint on his hair, on the pigeons

and goat, and of red paint on his cap.

The figure was stolen in 1978. See nos.60-61.

Bibl.: N.Sc. 1895, p.47; Mau in R.M. 11 (1896), p.38, no.6; Sogliano (1898), p.286, fig.21; Reinach III, p.135, no.3; Kapossy (1969), p.45; Döhl I, p.25; Jashemski, p.35, fig.55; PPP II, no.615010L34.

91. GOAT AND HARE CARRIED BY A SHEPHERD.

White marble. Height including base 0.655m.

Castellamare di Stabia Museum, inv. 3908.

Found November 1967 in the Villa del Pastore at Stabiae, near the large rectangular pool which lay on the south side of the garden.

Irregularly shaped base.

An aged shepherd wearing only a belted tunic made of animal skin carries a live goat over his shoulders. He grips its legs with his left hand. His lowered right hand holds a hare by the legs. Over the crook of his left arm hangs a basket of fruit and over his shoulders hangs a large rectangular satchel which rests on his back.

The goat raises its head next to that of the man, who gazes to his left. The left foot is advanced. There is a support in the form of a tree-stump behind his right leg.

The group is well proportioned and shows a diversity of texture in the treatment of its parts.

Particularly well modelled are the feet and hands, but the shepherd's facial features are treated superficially. The goat has a strong ridge along its back, but the musculature is generalised.



Light incisions represent its hair. The figure of the hare is poor, and detail is limited to crude features on the head.

Interest is given to the figure by the stippling on the tunic and over the pitted tree-stump. Traces of paint.

Bibl.: L. d'Orsi, Gli scavi archeologici di Stabiae, Milan 1968, p.28, pls. 4, 36; Jashemski, p.333, fig.535.

Almost identical is the marble figure at Ostia (see appendix I, no.xvi, fig.29). Cf. a similar figure in the Hermitage museum (inv. K.158. W.18): Waldhauer I, no.30, pl.XIX. In his right hand the old man holds a large young deer. Over his left shoulder hangs a bag containing two hens. Late Hellenistic.

## 92. GOOSE.

Marble. Length 0.15m.

Present location unknown.

Found 9 August 1892 in the Casa delle Nozze d'argento.

Bibl.: N.Sc. 1892, p.318; Döhl I, p.12.

## 93. GOOSE AND BOY. FOUNTAIN PIECE.

White marble. Height 0.46m.

Oplontis storerooms, inv. 56.

Found 17 February 1970. For provenance see nos.10-13. It perhaps originally stood at the top of the fountain cascade in the peristyle garden in the eastern part of the villa, underneath a large tree.

Mouth of the goose served as a water-spout. Incisions on the

oval base suggest it was intended to sit on a larger base which has not survived.

The sculpture represents a naked boy who sits over a goose which struggles beneath his right arm. His left hand grips the neck of the bird. The boy looks up.

For a detailed description and a discussion on related sculpture see de Caro.

Bibl.: de Caro (1976), pp.187-198, figs.2-4; Jashemski, p.306, fig.467.

For an almost identical group from Ostia: appendix I, no.xvii, fig.30. For another fountain figure which features a boy and a goose: Guido Libertini, Il Museo Biscari, Rome 1930, no.63, pl.XVII. For a small figure of a cupid clasping a goose on the lid of a bronze lamp from Pompeii: Spinazzola (1928), pl.284.

94. GOOSE AND BOY. (fig.31).

White marble. Height 0.19m.

Naples Museum, inv. 120581.

Found 23 April 1889 in Casa VIII 2, 21.

The head, left leg, and lower right leg of the boy and the beak, legs, and wing-tips of the goose are missing.

A naked boy grasps a goose to his left side. Both hands hold onto the neck of the bird as he twists to his right. The left wing of the goose is raised.

The modelling of the group and detailed work are barely adequate

to convey the movement of the pair. The feathers are in low relief but lack detail.

Bibl.: N.Sc. 1889, p.279; Döhl I, p.42.

The figure is a reduced copy of a group of which several examples survive. For a figure in the Galleria dei Candelabri of the Vatican Museum: Lippold III 2, pp.325-327, no.66, pl.145; for others: Bieber (1961), pp.81, n.35, fig.285; also A.F. Stewart, "Lysippan Studies 3", AJA 82 (1978), p.480, no.33, figs.11-12, and Reinach VI, p.196, no.3.

The group fits the description in Pliny (N.H. XXXIV. 84) of a work of Boethos of Chalcedon: "... infans amplexando anseram strangulat". In Pliny's time the work stood in the Portico of Octavia at Rome.

#### 95. GOOSE AND BOY.

White marble. Height 1.04m.

Naples Museum, inv. 6111.

Found in fragments over the period 28 January 1764 to 12 February 1779, in VI occ. 19-26.

Many restorations have been made to the arms, legs and head of the boy, and to the head and back of the goose.

The restored sculpture shows the boy standing over the goose and placing his right knee on the bird's back. The arms grasp the bird's raised neck.

The feathers are represented in relief.

Bibl.: M.B. XI, pl.20; PAH I, pp.301-302, addendum, p.162;



Ruesch, no.1841; Reinach I, p.536, pl.876, no.2228; Döhl I, p.31.

FOR OTHER GEESE, see nos.62-63.

96. HARE. FOUNTAIN PIECE.

Bronze. Height 0.055m. Length 0.11m.

Naples Museum, inv. 124912.

Found 31 March 1896 in the garden of the Casa di M. Pupius Rufus.

It stood opposite no.142 on a brick plinth beside the entrance into the garden, and spouted water into the channel at the foot of the peristyle (see fig. 84).

No base. The top of the water-pipe is cast with the hind legs. A hole in the mouth of the hare served as a water-spray. Corroded on the upper surfaces and blue-green patina.

The hare crouches slightly off the ground. The head is raised a little above the body and points forwards. The ears stand off the body and are directed backwards.

The simplicity of the modelling and of the detailed work is itself effective. Lids are indicated on the raised roundels of the eyes. Each foot bears three grooves.

Bibl.: N.Sc. 1896, p.168; Mau in R.M. 13 (1898), p.18;

Ruesch, no.1729; Reinach II 2, p.758, no.5; Kaposy (1969), pp. 49, 59; Döhl I, p.26.

For a marble hare from the Villa d'Este at Tivoli: Raeder no.V 10; in terre blanche in the Musée des Antiquités Nationales,

from Toulon-sur-Allier: Rouvier-Jeanlin, no.1110; on the handles of bronze vessels in the Naples Museum (inv. 69501 and 72590): Tassinari, figs.16a, c. For the head of a hare from the amphitheatre at Capua: appendix II, no.xiii, fig.32.

97. HARE.

Bronze. Height with base 0.119m.

Naples Museum, inv. 4906.

From Herculaneum.

The end of the left ear is missing. Rectangular base cast separately.

Ears added.

The hare is in an attitude of nervous alertness. It crouches down but the body is off the ground. The head is raised and the ears point backwards and are well away from the body. The tail curls upwards.

The animal is well proportioned, but the musculature is generalised. Most attention is given to the internal structure of the legs.

Bibl.: I Bronzi di Ercolano I, figure on p.48; Waldstein and Shoobridge, p.289.

MARBLE HARE TYPE A.

98-99. HARES WITH BUNCHES OF GRAPES. (fig.33).

White marble. Height of both including base 0.12m. Lengths 0.15m, 0.17m.

Naples Museum.

Unknown provenance.

Rectangular bases.

The hares crouch close to the ground, each with a bunch of grapes between the forefeet. The ears are laid on the back.

The two figures are identical. They have a flat, squarish modelling and poor detail. There are slight skin-folds around the neck.

(?) Unpublished.

For similar hares with grapes, in the Sala degli Animali of the Vatican Museum: Amelung II, p.355, nos.152a-152b, pl.36; p.370, no.185, pl.40 (head turned to its left); in the Museo Chiaramonti: Amelung I, p.517, no.310, pl.54; also cf. a small bronze from Solunto in the Palermo Museum (inv. 8302 (B103; Cb 138)): Carmela di Stefano, Bronzetti figurati del Museo nazionale di Palermo, Rome 1975, no.135; on a terracotta mould from Ostia: N.Sc. 1906, p.370, fig.14; on a still life panel in the Naples Museum (inv. 8644): Croisille, p.39f, no.43; in relief on a marble fistula from Pompeii: Dwyer (1981), no.96, pl.126, 2; on a marble tondo: ibid., no.49, pl.106, 8; on lamps: Bailey, nos. Q1013, Q1362 (and see p.76f); on a carnelian of the first century B.C.: Antike Gemmen I-2, no.900; on a funerary relief of Claudian date in the Museo Archeologico di Aquileia (inv. 532): Scrinari, no.339 (fig. 342).

The superficial carving of the Pompeian figures is underlined when they are compared with the figures in the Vatican Museum. Similar hares have also been found at Ostia: appendix I, nos. xviii-xxi, fig.34.



100. HARE WITH GRAPES. (fig.35, left).

White marble. Height including base 0.10m. Length 0.22m.

Naples Museum.

Unknown provenance.

Long, rectangular base. Tail and front part of base are missing.

Pose as nos.98-99. The modelling is poor and there is little detail. The paws are hardly discernible.

(?) Unpublished.

101. HARE WITH GRAPES. FOUNTAIN PIECE. (fig.36).

White marble. Height including base 0.115m. Length 0.245m.

Naples Museum.

Unknown provenance.

Rectangular base. Mouth drilled as fountain spout. The nose is missing.

Pose as nos.98-99. In this example the squarish treatment of the limbs contrasts with the roundness of the body. Details are superficially represented. A series of notches represents the coat at the neck. The large bunch of grapes spills over the front of the base.

(?) Unpublished.

102. HARE. FOUNTAIN PIECE. (fig.35, right).

White marble. Height including base 0.13m. Length 0.19m.

Naples Museum.

Unknown provenance.

Rectangular base. Mouth drilled as water-spout. The right forepaw and the edge of the base beneath are missing.

The hare lies on the ground with the head raised. The ears are laid on the back. The stout body is heavily modelled and the musculature is flat. There are large folds of skin at the neck. Each eye is given an unusual double ring marking.

(?) Unpublished.

For a similar hare from Ostia: appendix I, no.xxii.

103. HARE. FOUNTAIN PIECE. (fig.37,right).

White marble. Height including base 0.12m. Length 0.21m.

Naples Museum, inv. 110646.

Found 13 March 1875 on the side of one of the industrial basins in the peristyle of the Fullonica di M. Vesonius Primus.

Rectangular base. Mouth drilled as water-spout. The forepaws and the edge of the base beneath are missing.

Pose as no.102. The squarish treatment of the legs contrasts with the roundness of the head and body. The detailed work is barely adequate and the coat is reduced to a series of notches at the neck.

Bibl.: Giorn. Pomp. n.s. III, p.170; Kapossy (1969), p.49;

Döhl I, p.24.

104. HARE. FOUNTAIN PIECE. (fig.37, centre).

White marble. Height including base 0.12m. Length 0.26m.

Naples Museum.

Unknown provenance.

Mouth drilled as water-spout. The front of the base, with the forepaws, has been restored. The figure sits on a modern base. The top edges of the ears and the outer part of the right hindleg are missing.

Pose as no.102. The modelling of the animal is generous and effective, but the musculature of the hindlegs is flat. The rounded body has shallow folds of skin at the neck. Other detail is superficially applied.

(?) Unpublished.

105. HARE. (fig.37, left).

White marble. Height including base 0.12m. Length 0.23m.

Naples Museum.

Unknown provenance.

Oval base. The forepaws, with the edge of the base beneath, are missing.

Pose as no.102. The body of the hare is rounded, but the musculature is poorly represented.

The figure shows several departures from other representations of this type. The head is cat-like and the ears fall slightly to the side of the body. The coat is represented by incised lines on the chin and by locks carved in low relief from the curve of the



upper hindlegs. The summary representation of the knuckles of the feet and of the ribs is also unusual. The features of the head are equally simple.

(?) Unpublished.

106. HARE. FOUNTAIN PIECE.

White marble.

Naples Museum. Displayed in room LXXXIX, case 3.

Unknown provenance.

Mouth drilled as water-spout. Pose as no.102.

Bibl.: Kapossy (1969), p.49.

107. HARE. FOUNTAIN PIECE.

Marble.

In a private collection (?)

From Pompeii.

Mouth drilled as water-spout. In a crouching position.

Bibl.: Auction Hess, Hirsch estate, Luzern 1959; Kapossy (1969), p.49.

108. HARE (?)

White marble. Length 0.16m.

Present location unknown.

Found with no.117 near to a masonry table and garden triclinium -

bench in the garden of Casa VIII 7, 10.

In a crouching position. Ears missing.

Bibl.: N.Sc. 1910, p.267, fig.6 ("cagnolino"); Döhl I, p.48;  
Jashemski, p.187, fig.277.

#### MARBLE HARE TYPE B.

109. HARE WITH GRAPES. FOUNTAIN PIECE. (fig.38, right).

White marble. Height including base 0.123m. Length 0.195m.

Pompeii, storerooms inv. 20369.

Found 24 April 1847 (?) in the garden of the Casa di Marcus Lucretius (fig. 58). The Giornale dei Soprastanti records the discovery of only one hare, either no.109 or 110.

In this type of hare the animal lowers the forequarters to the ground while the hindquarters remain standing. The ears lie on the back.

In this example a bunch of grapes lies at the forefeet. Mouth drilled as water-spout.

For a detailed description see Dwyer.

For bibl. see Dwyer. Also: Panofka in Bull.Inst. 1843, p.133; Breton, p.306; Overbeck and Mau, p.318; Döhl I, p.52; Dwyer (1982), pp.46-47, no.xix, fig.49.

For an Etruscan silver drachm of the fourth century B.C.: Richter (1930), p.74, fig.156.

110. HARE, FOUNTAIN PIECE.

White marble. Height including base 0.125m. Length 0.18m.

Pompeii, storerooms inv. 20368.

Found 24 April 1847 (?) in the garden of the Casa di Marcus Lucretius (fig. 58). See the note on the provenance of no.109.

Pose as no.109, but there are no grapes. Mouth drilled as water-spout.

For a detailed description see Dwyer.

Bibl.: as no.109, except Dwyer (1982), p.47, no.xx, fig.50.

111. HARE.

White marble. Length 0.14m.

Present location unknown (see below).

Found 9 May 1903 in the peristyle garden of the Casa degli Amorini dorati at the centre of the southern edge of the pool, to which the figure was pointed.

Rectangular base. The ears are missing.

Pose as no.109, but without grapes. A knob of marble on the back marks the position of the ears. The eyes are represented by large holes and the folds of skin around the neck form raised ridges. A strong ridge runs along the length of the back.

This figure was stolen from the garden in May 1968.

Bibl.: N.Sc. 1907, p.588, no.19; Grimal, p.345; Döhl I, p.28; Jashemski, p.40, fig.66 ("dog").



112. HARE. FOUNTAIN PIECE. (fig.38, left).

White marble. Height including base 0.115m. Length 0.17m.

Pompeii, storerooms inv. 11754.

Found 28 February 1957 during the excavation of the "Viale delle ginestre" outside the main body of the excavations at Pompeii.

(The Viale passes the modern site-library.)

A hole drilled through the rectangular base reappears at the broken neck. The head and forelegs with the forepart of the base beneath are missing.

Pose as no.109, but without grapes.

The modelling is less rounded than that of no.109 and there is not the pronounced bending of the back. The coat is indicated only by means of notches on the back of the haunches which appear on no.109. Short flat tail.

Bibl.: Libretta (1953-1957), pp.347-348. (?) Unpublished.

113. HARE AND BOY. FOUNTAIN PIECE.

White marble. Height including base 0.23m. Length 0.28m.

Pompeii, storerooms inv. 20531.

Found 31 December 1894 in the peristyle garden of the Casa dei Vettii (fig.82 ).

Irregularly shaped base. A modern water-pipe enters the figure underneath the base and emerges between the hare's forelegs.

A naked boy, crowned with ivy, is seated on the ground. He draws both legs to himself. The left lies flat on the ground, and the right rests vertically. He holds a crouching hare in front

of his right leg by its ears. The left arm rests on top of an oval box or basket. The boy looks slightly upwards and to the right.

The modelling of the neck and chest of the boy is particularly clumsy. The face is large in its lower part, and the detail of the hair is applied superficially. The hare is poor in every respect.

At the time of excavation there were traces of yellow paint on the hair of the boy and on the hare, of green paint on the ivy-leaves, and of black paint on the boy's eyes.

Bibl.: N.Sc. 1895, p.33; Mau in R.M. 11 (1896) p.37, no.3; Sogliano (1898), p.287; Kapossy (1969), p.36; Döhl I, p.24; Dwyer (1982), p.63, fig.188; PPP II, no.615010L49.

For small bronzes featuring other groupings of a boy and hare in the Bibliothèque Nationale: Babelon and Blanchet, nos.289 (from Rome), 290 (from Syria), 1054 (from Bavay); also cf. a possibly Trajanic sculpture of a similar boy who holds an apple in the right hand and a tortoise under the left, from a sanctuary of Asclepios in Cyrenaica (Cyrene Museum acc, no.Z17022): E. Rosenbaum, A catalogue of Cyrenaican portrait sculpture, London 1960, no.28, pls.XLVI, 1 and CVIII, 4; for a wall painting from Casa I 9, 3 at Pompeii which depicts the boy "Successus" similarly seated, with a duck, pigeon and pomegranate (symbol of death): Jashemski, fig.160.

#### 114. HARE AND BOY. FOUNTAIN PIECE.

White marble. Height including base 0.40m.

Naples Museum, inv. 6533.

Found 1 April 1863 in the garden of the Casa del Camillo, in the most easterly of the three niches on the north wall. The front of each niche is outline with a red band. The interiors are painted blue. The central niche (height 0.86m) has a squared top and is flanked by arched niches (heights 0.69m, 0.67m) (see fig. 62).

A naked seated boy holds up a hare by the hind legs. Mouth of hare drilled as fountain spout.

For a detailed description see Dwyer.

For bibl. see Dwyer. Also: Döhl I, p.40; Dwyer (1982), pp.62-63; no.ii, fig.78.

Cf. a small bronze in the museum at Treviso (inv. 392): Vittorio Galliazzo, Bronzi romani del Museo Civico di Treviso (in the series Collezioni e musei archeologici del Veneto), Rome 1979, no.21; there is also a painted hip herm of a satyr with a hare, a detail on the east wall of the northern oecus of the Casa dei Vettii.

#### 115. HARE AND BOY. FOUNTAIN PIECE.

White marble. Height including base 0.26m.

Naples Museum, inv. 6501.

Found 9 February 1838. Stood opposite toad no.79.

Mouth drilled as fountain spout. Roughly round base.

A naked boy sits upon the ground, his left leg drawn upright before him. He holds a hare by the throat with his left hand and by the right ear with his right hand. The hare sits upright on its hindquarters and places its right forepaw on the left knee of



the boy, who looks directly forwards.

The modelling lacks definition and the incised details are unconvincing. The left ear of the hare is clumsily carved in relief on the chest of the boy. Traces of yellow paint on the hare.

Bibl.: Schulz in Ann. Inst. XI (1838), p.193; PAH II, p.349; Curtius, p.20, pl.I, 2; Reinach, II 1, p.462, no.5; Kaposy (1969), p.44; Jashemski, p.152; Dwyer (1982), p.63, fig.187.

For other groups with hares see nos.91, 128.

116. RABBIT AND DOG. DECORATION ON COLUMN-SUPPORT. (fig.39).

White marble. Height of boy including small base 0.475m. Height of column and large base 0.595m.

Naples Museum, inv. 120527.

Found 14 December 1869 in the atrium of Casa IX 2, 10.

The column and large base are separate pieces of work. The boy stands on a small, irregularly shaped base. The end of his nose and the front plait of the hair are missing.

A naked boy stands holding a rabbit to his chest by all four feet. He looks forward, head tilted slightly to his right. His mouth opens a little. The long locks of the hair are plaited into a band over the top of the head. The rabbit lies with the ears back. To the side of the boy's left leg is a short tree-stump over which is draped a cloak.

Behind the boy is a round marble support in the form of a palm-trunk, which stands on a large rectangular marble base with cornices.

The boy has a full and rounded modelling. The face is naturalistically modelled, but lacks crispness in the carving. The hair lies in bold, simple locks. The rabbit is poorly represented with crude details.

Bibl.: Giorn. Pomp. n.s. I, p.309; Reinach II 1, p.467, no.1; Döhl I, p.51.

117. BOY WITH RABBIT AND GRAPES.

Marble. Height 0.38m.

Present location unknown.

For provenance see no.108. The nearby triclinium-bench was decorated with a pair of painted cupids, one of whom ward off a pheasant from a bunch of grapes.

The boy holds to his chest a bunch of grapes, which the rabbit attempts to seize. It was secured to a small block of lava.

Bibl.: N.Sc. 1910, pp.265-266, fig.6; Döhl I, p.48; Jashemski, p.187, fig.277.

For a bronze statuette of a cupid with a rabbit and a bunch of grapes: I Bronzi di Ercolano II, pl.XXXVII.

For HERON see no.140.

118. HORSE AND WARRIOR ("ALEXANDER").

Bronze. Height including base 0.49m. Length 0.50m.

Naples Museum, inv. 4996.

Found 22 October 1761. From Herculaneum.

The sword-strap, sword, bridle, and horse-cloth are all separate castings. The ears and tail of the horse were added. The rider is also composed of several pieces (head, arms, legs, trunk). The lower forelegs, base, and support have been replaced. The sword-blade, reins, and bridle strap over the nose are missing.

An armed warrior raises his right arm to strike a sword-blow, as his mount rears on its hindlegs. The horse raises its head as the rider halts its gallop, and throws it a little to the right.

The modelling suggests the heavy frame of a war-horse. The head sits on a rather short neck. Shallow depressions indicate the powerful muscles of the fore- and hindquarters.

The rider looks slightly downwards as he turns to his right. His mass of flying locks is held in by a head-band. With his lowered left arm he reins in his mount.

The eyes of both rider and horse are covered with silver.

The plate of Spinazzola illustrates the reins and sword intact. He expresses doubt over the identification of the rider, and it is now generally agreed that the figure represents a member of Alexander's troop rather than the king himself. The protagonists on each side of the debate are given in Suhr, pp.119-120.

Nos.118 and 119 are probably part of a copy in miniature of a well known group. Two main sources have been postulated.

After the battle of the river Granicus, Lysippos was instructed to make a commemorative sculpture of Alexander and his dead companions (Plutarch, Life of Alexander, 16; Arrian, Anabasis I, 16, 4; Pliny, N.H. XXXIV, 64). All twenty six (?) figures were



portraits. The group was erected at Dion in Macedonia, but was later carried off by Metellus Macedonicus to Rome (148 B.C.) where it was placed in the Portico that later bore the name of Octavia.

Alternatively, one of Lyssippos' pupils, perhaps even his son Euthykrates (Pliny, N.H. XXXIV, 66), may have created the original equestrian group.

Markman suggested a date at, or just after, the end of the fourth century B.C. for the original work, based on a similarity in the anatomical details of horses on the "Alexander Sarcophagus".

Lawrence, however, thought the style a little more advanced than that of the sarcophagus, and suggested that the figure represents one of Alexander's immediate successors.

Bibl.: I Bronzi di Ercolano II, pls.LXI-LXII; Winckelmann (1789) I, pp.492-493; de Jorio, p.78, no.80; Collignon II (1897), p.436, fig.228; J.J. Bernoulli, Die erhaltenen Darstellungen Alexanders des Grossen, Munich 1905, p.48, figs.29-30; Ruesch, no.1487, fig.80; Reinach I, p.508, pl.840, no.2105; A.W. Lawrence, Later Greek sculpture, New York 1927, p.99; Spinazzola (1928), pl.246; Suhr, Sculptured portraits of Greek statesmen, Baltimore, London and Oxford 1931, pp.118-120; S.D. Markman, The horse in Greek art, Baltimore 1943, pp.102, 131, fig.60; H. Roques de Maumont, Antike Reiterstandbilder, Berlin 1958, pp.24 ff., fig.11; Winckelmann, p.162, section 76.

Cf. the figure of Alexander in the mosaic from the Casa del Fauno, in the Naples Museum (inv. 10020); a small bronze in the Landesmuseum für Kärnten (inv. 1656): Fleischer, no.189, pls.100-103; and a bronze relief of the second century A.D., reputedly

from Rome and probably part of a cuirass, now in the British Museum (inv. 1867.5-10.5).

#### 119. HORSE.

Bronze. Height including base 0.46m. Length 0.50m.

Naples Museum, inv. 4894.

Found mid October 1761 at Herculaneum with no.118.

Found in many parts. The base, support, and lower legs have been replaced. The ears and tail were added separately. The bridle and reins are missing.

The horse which is riderless rears like no.118, but a little less fiercely. The head turns to the left.

The figure shares with no.118 a high quality of representation. Particularly prominent are the hip- and shoulder-joints. The facial veins are also clearly marked.

The figure probably belonged to the same group as no.118.

Bibl.: I Bronzi di Ercolano II, pl.LXV; M.B. III, pl.27; Ruesch, no.1488; Reinach II 2, p.741, no.5; Winckelmann, p.162, section 76.

#### 120. HORSE AND AMAZON.

Bronze. Height including base 0.51m. Length 0.47m.

Naples Museum, inv. 4999.

From Herculaneum.

The reins, horse-cloth, and bridle are separately cast pieces.

The tail and ears of the horse are added. The rider also comprises several pieces. The support underneath the horse is in the form of a hip-herm of a naked female. Her hair-style might suggest Isis or a priestess of Isis (Tran Tam Tinh, p.70). Rectangular base.

Mounted on a rearing horse is an Amazon, who is on the point of hurling or thrusting a spear with her raised right hand. She wears a belted chiton which leaves naked her legs and right breast, and also sandals and a helmet. The lowered left hand reins in the horse which rears on its hindlegs. Its head turns a little to the right. The rider looks to the right of her mount's head.

Very fine workmanship. The sculpture conveys a balance between the rearing of the horse and the imminent thrust of the spear-bearing arm. The angle of the horse's body, of the rider's legs and raised arm, and of the spear combine in a single flow of action.

The bronze is perhaps a copy in miniature of a figure by Strongylion of an Amazon which was known as Euknemos on account of her beautiful legs. Nero is said to have carried the sculpture around in his retinue (Pliny, N.H. xxxiv, 82).

Bibl.: I Bronzi di Ercolano II, pls.63-64; Winckelmann (1789) I, p.492; de Jorio, p.79, no.92; M.B. III, pl.43; A. Furtwängler, Masterpieces of Greek sculpture, London 1895, p.140; Ruesch, no.1489; Reinach I, p.481, pl.810, no.2028; Spinazzola (1928), pl.245.

### 111. HORSE (FOREQUARTERS). FOUNTAIN PIECE.

Bronze.



Present location unknown.

Found 24 May 1837 in the upper levels of material in a room to the side of the atrium of a house in VI 5 or VI 7.

Represented in the leaping position. A lead tube ran through the figure to the mouth.

Bibl.: Ann. Inst. X (1837), p.167; PAH II, p.337; Döhl I, p.70.

#### 122-123. HOUNDS WITH STAG HEADS. FOUNTAIN PIECES. (fig.40).

White marble. Heights 0.13m, 0.11m. Length of both 0.32m.

Naples Museum, inv. 6507, 6508.

From Pompeii.

Mouths of stag-heads drilled as water-spouts. Rectangular bases set into larger modern bases. From no.122 the loop of the tail is missing. The top of the left hind thigh has broken off but is now repaired. Of no.123 the top edge of the left hind thigh and the tip of the nose of the hound and the front of the stag's muzzle are missing.

Both figures represent a Molossian hound which crouches to the ground in order to devour a stag's head which lies between its forefeet. Its head is tilted slightly to the left, and the tail falls to the left. The ears point backwards. No.123 is thinner than its partner and it holds its head more directly over the stag's head.

The modelling is rounded, but there is little differentiation of muscles. Most attention is given to the dense hair at the neck

which consists of a mass of curling locks deeply drilled in places. The rest of the coat is represented by feint incisions. Fringes of hair along the forelegs and a clump on the tail are represented by rows of incisions. The eyes are poor, but the structure of the nose, brows, and claws is boldly represented.

Bibl.: Curtius, p.20, pl.1, fig.3; Reinach II, p.763, no.6; Kaposy (1969), p.49.

124. HOUND. FOUNTAIN PIECE. (fig.41, bottom).

White marble. Height including base 0.70m. Length 0.195m.

Naples Museum, inv. 120359.

Found 1 March 1873 in Casa I 3, 29.

Oval base. Mouth drilled as water-spout. The end of the muzzle and the surrounding edge of the base are missing.

The Molossian hound lies with its head on the forepaws. The head and body curl to the right. The tail is tucked close to the right hindleg.

The superficiality of the modelling of the hound is underlined when the marble is compared with the small bronze below. The muscles are flat and the details of the paws are crudely represented. The mane of the hound is reduced to a series of concentric bands, each marked by a series of incisions. Traces of red-brown paint on the left side of the hound.

Bibl.: Giorn. Pomp. n.s. III, p.46; Kaposy (1969), p.50; Döhl I, p.1.

The full detail of this animal is seen in a fine small bronze attachment in the Leo Mildenberg Collection: Kozloff (1981), no.184. These resting but vigilant hounds were often used to decorate the tops of chests and other furniture. For a hound lying on top of a limestone funerary urn of the first century A.D. (itself a decorative element of an altar (?)) in the Museo Archeologico di Aquileia (inv. 484): Scrinari, no.316. For another marble fountain featuring a curled up hound in the Musée romain at Avenches: Kapossy (1969), p.50.

125. HOUND. FOUNTAIN PIECE. (fig.41, top).

White marble. Height including base 0.11m. Length 0.25m.

Naples Museum, inv. 120057.

Found 19 September 1882 in the garden of the Casa delle Pareti rosse.

Rectangular base. Mouth drilled as fountain hole. Part of the loop of the tail with the edge of the base beneath, the corners of the base flanking the head, and the ears, are missing.

The Molossian hound lies with its weight slightly on the right side. The head rests on the forefeet. The tail curls underneath the left hindleg.

Although the overall modelling is rounded, the muscles of the legs are flat. Most attention is given to the heavy mane of the hound, of which two parallel fringes are marked by rows of long notches. The detail of the face and paws is applied superficially, but the structure of the nose and brow is strong.

Bibl.: N.Sc. 1882, pp.377, 439; Mau in Bull. Inst. 1884, p.108;



Kapossy (1969), p.51; Döhl I, p.46.

It is similar to no.124, but lies in a more upright manner.  
Cf. a small bronze in the Archaeological Museum at Madrid from  
Zamara: Thouvenot (1927), no.354, pl.XIX. Also cf. the foreparts  
of hounds in terracotta which stood above the waterspouts on the  
compluvia of several houses: Spinazzola (1928), pl.13; Giordano  
and Pelagalli, p.181, pl.II, fig.10.

126. HOUND. FOUNTAIN PIECE.

Marble.

Naples Museum, inv.1474.

Unknown provenance.

Mouth as water-spout. Head restored.

The hound lies with the head raised.

Bibl.: Kapossy (1969), p.50.

127. A PAIR OF HOUNDS. FOUNTAIN PIECE.

Marble.

Gallatin Collection, New York.

Reputedly from Boscoreale.

A fountain hole is drilled through the mouth of the lower  
animal and base.

The pair lie sleeping with the head of one lying on the thigh  
of the other.

Bibl.: Kapossy (1969), p.50.

128. HOUND AND HARE.

White marble. Height including shallow base 0.31m. Length 0.40m.

Pompeii, storerooms inv. 2934.

Found 5 July 1920 in the Casa di D. Octavius Quartio on the eastern extremity of the south bank of the euripus on the garden terrace.

Irregularly shaped base now standing on a large modern base.

The ear-tips and part of the tail of the hound are missing. Several fractures are now repaired.

The hound stands astride a fallen hare. It lowers the fore-quarters in order to bite the right ear of the prey. The hare's head is turned to its left.

The sculpture displays the curve of the hound's stooping body but the musculature is flat. The collar and feet are treated in detail, but the eyes and fringe of hair around the chin are represented superficially.

The eyes of the hare and the head itself appear too large in relation to the whole sculpture.

Bibl.: Spinazzola (1953) I, p.399, fig.457,2; della Corte, p.194, fig.18; Warsher IV, no.238; Kapossy (1969), p.60; Döhl I, p.7; Jashemski, p.45, fig.77.

For a bronze fibula in the form of a similar group, in the People's Museum, Belgrade (inv. br. 865/II): Ant. Br. Jug., no.281; for a similar small bronze group in the Bibliothèque Nationale:

Babelon and Blanchet, no.1204; cf. an Antonine altar with decoration in relief, in the Museo Archeologico di Aquileia (inv. 473): Scrinari, no.550, fig.550b. For the motif of a hound chasing a hare in the stucco vault decoration of the Stanze di Venere at Baia (first century A.D.): Ling (1979), p.47, nos. J1-J8 (room 2).

129. HOUND AND BOY. (fig.42).

White marble. Height 0.49m.

Naples Museum, inv. 114535.

Found 1 October 1885 in the atrium of Casa VIII 2, 39.

The base is not the original one, which was round. The lower legs of the boy, and the muzzle, lower hindlegs and lower right foreleg, right ear and part of the left ear of the hound are missing. The top of the boy's head is worn smooth.

The naked infant kneels holding a small, hairy hound to his chest with both arms. His head which bears a mass of locks looks slightly upwards. The puppy dangles from his arms, its stomach exposed. It looks to the front and holds onto the boy's left forearm with its left forepaw.

The modelling is full and rounded. The face of the boy is rather expressionless, although the features and hair (of both boy and puppy) are precisely executed.

Bibl.: Giornale (1883-1899), p.40; N.Sc. 1885, p.536; Döhl I, p.43.

There are a number of similar marble groups. Cf. the figure of a standing boy in a cape of the first century A.D., from Nysa



in Asia Minor, now in the National Archaeological Museum at Athens (inv. 3485): S. Carouzou, Musée Archéologique National. Collection des sculptures, Athens 1968, p.185, pl.67. For another example in the National Museum at Leiden (inv. 1881 : SNs 131): F.L. Bastet and H. Brunsting, Corpus Signorum Classicorum. Musei Antiquarii Lugduno-Batavi. Catalogus van het klassieke Beeldhouwwerk in het Rijksmuseum van Oudheden te Leiden (Collections of the National Museum of Antiquities at Leiden V), Zutphen, Holland 1982, no.39, pl.11 (in a separate volume). For the naked figure of a boy whose grip is in mirror-reversal to that of no.129 in the Archaeological Museum at Rhodes: G. Konstantinopoulos, Rhodes Museum I. Archaeological Museum, Athens 1977, no.183, fig.161.

For sculptural variations on the subject, in the Museo Biscari (inv. 933 and 1938): Guido Libertini, Il Museo Biscari, Rome 1930, nos.60-61, pl.XVII.

130. HOUND AND BOY. (fig.43).

White marble. Height 0.38m.

Pompeii, storerooms inv. 20386.

Unknown provenance.

Modern base. Of the boy the legs from above the knee, and part of the hair on the left side are missing. Of the puppy the left hindleg and left foreleg are missing.

A naked boy stands holding a puppy under his left arm. He looks down as he feeds it with a piece of food in his right hand. The hound hangs by his side, forelegs splayed.

The group is well proportioned. The modelling is full and rounded, but careful attention is given to the locks of the boy

which are plaited in a band across the top of the head. Traces of pink-red paint on the boy's body.

Bibl.: Libretta (1966-1968), p.16. (?) Unpublished.

For a similar marble piece in the Museo Archeologico di Aquileia (inv. 402), of Claudian date: Scrinari, no.62. Cf. another marble group of a boy and a small dog in the Vatican Museum, Galleria dei Candelabri: Lippold III 2, p.203, no.67, pl.96. Much restored.

### 131. HOUND AND HERCULES.

Marble.

Present location unknown.

Found between 5 and 10 June 1829 in the Casa del Centauro.

Found in several pieces. The feet of Hercules were missing.

Hercules, wearing a Phrygian cap, holds a hound between his arms.

Bibl.: Breton, pp.259-260; PAH III, p.97; Döhl I, p.20.

FOR OTHER HOUNDS see nos.1-2, 27-30.

### 132. HYDRA. FOUNTAIN PIECE.

Bronze. Height 2.42m.

Herculaneum, storerooms.

Found 9 August 1952 a little north of a podium of tufa which stood at the centre of the cruciform pool (length c.55m, breadth c.6m)

in the palaestra at Herculaneum. The top of the podium stood only c.0.20m above the level of the water, giving the effect of a serpent rising from the water-surface.

The upper part of the body was cast with the tree-trunk. The lower body and five necks were added separately. The hollow body of the tree-trunk supplied water to the fountain jets in the mouths. The end of the water-pipe is preserved within the tree-trunk.

One of the snake-heads was not recovered. Only one head was found attached to the body. At the time of the eruption the figure was fractured at its middle and towards the end of the tail. These breaks have been repaired but the figure is again in two halves during its storage at the site.

Blue-green patina and a few small patches on the body.

The hydra coils up a tree-trunk, leaving a pile of coils on the ground. The five necks radiate in every direction. Some loop around branches. The mouths are open.

The body is incised with a pattern of long, rounded scales, and smaller scales are incised on the heads. There is an indented fin on the top of each head and a "beard" under each chin. Both are decorated with long incisions.

The tree-trunk which divides itself into pointed branches is not incised. The simplicity of this support makes an effective contrast to the coiling figure of the snake itself.

Bibl.: A. Maiuri, "Fontana monumentale in bronzo nei nuovi scavi di Ercolano", Boll. d'Arte n.s. 39 (1954) no.III, pp.193-199; Maiuri (1958), fig.137; Kapossy (1969), pp.50, 84, fig.33; Jashemski, p.162, fig.247.



The hydra is painted beside Hercules on a small piece of marble in the Naples Museum (inv. 152901). Also cf. no.166.

133-134. IBISES.

Marble and bronze. Heights 0.25m, 0.255m. Lengths 0.39m, 0.41m.

Naples Museum, Egyptian collection, inv. 765,766.

Possibly from the Temple of Isis at Pompeii.

The bodies are of white marble and the head and necks and legs are of bronze. Modern bases.

The birds stand with the right leg advanced and the head raised. The wings are folded.

The natural colouring (white bodies with darker appendages) is imitated by the use of white marble and bronze. The curve of the wings stands out in relief. Shallower relief indicates the falling feathers of the tails. The heads and legs are well modelled. The composite figure achieves a naturalistic representation.

The ibis was an incarnation of the Egyptian god Thoth, who had charge particularly over intellectual pursuits (also see no.154).

Bibl.: Ruesch, nos.407, 409; Tran tam Tinh, p.175, nos.145-146; Ward-Perkins and Claridge, no.195.

Many small votive statuettes, including several composite figures, have been found in sanctuaries of Thoth. An alabaster example with bronze legs, head, and tail is in the Allard Pierson Museum, Amsterdam (inv. 1675): Selected pieces. Allard Pierson Museum; archaeological collection of the University of Amsterdam, Amsterdam 1976, pp.20-21, pl.7. It is of the late New Kingdom period

(c.1000 B.C.) and was made in Egypt.

135. IBIS.

White marble. Height of body 0.105m. Length 0.27m.

Pompeii, storerooms inv. 20376.

Found 4 May 1847 in the garden of the Casa di Marcus Lucretius (fig. 58).

The figure now rests on a long marble support. For a description see Dwyer.

For bibl. see Dwyer. Also: Panofka in Bull.Inst. 1843, p.133; Breton, p.306; Overbeck and Mau, p.318; Kapossy (1969), p.60; Döhl I, p.53; Dwyer (1982), p.45, no.xiv, fig.44.

Cf. a bronze ibis in the Museum für Völkerkunde at Basel (inv. III 8638): Kaufmann-Heinimann, no.101, pl.101; a heron in rosso antico in the Sala degli Animali of the Vatican Museum: Amelung II, p.330, no.112, pl.31; a marble crane in the Museo Chiaramonti: Amelung I, p.613, no.461, pl.65; an ibis (?) in the Villa Albani (Helbig II, no.893).

136. IBIS.

White marble. Height 0.08m. Length 0.25m.

Pompeii, storerooms inv. 20378.

Found 26 April 1847 in the garden of the Casa di Marcus Lucretius (fig. 58).

The figure now rests on a heavy rectangular marble base.

For a description see Dwyer.

For bibl. see Dwyer. Also: Panofka in Bull. Inst. 1843, p.133; Breton, p.306; Overbeck and Mau, p.318; Reinach II 2, p.776, no.2; Kapossy (1969), p.60; Döhl I, p.52; Dwyer (1982), p.45, no.xv, fig.45.

137. IBIS.

White marble. Height 0.95m. Length 0.22m.

Pompeii, storerooms inv. 20385.

Unknown provenance. Either no.137 or no.138 might be the marble bird found 19 August 1914 in the Casa dei Ceii (N.Sc. 1914, p.293: "una colomba bianca, priva della testa, stante, con pieducci di ferro, l. 0.21"; Döhl I, p.3).

No base. The head and neck, and the legs are missing. There are two holes for the attachment of legs, of which the right contains remains of an iron rod and is in advance of the left. There is another hole at the neck. It was repaired from two pieces in antiquity.

The rounded sculpture has simple details. The edges of the wings are in bold relief and a shallow furrow divides their ends. There is another shallow, vertical furrow on the breast.

Bibl.: Libretta (1966-1968), p.16.(?) Unpublished.

138. IBIS or HERON. (fig.44).

White marble. Height 0.105m. Length 0.235m.



Pompeii, storerooms inv. 20375.

Unknown provenance.

No base. A large fracture across the neck. Head and neck missing. Short remnants of the iron legs, side by side.

There are four feathers in low relief at the neck.

The figure bears little detail. The edges of the wings are in bold relief and a shallow furrow divides the two.

Bibl.: Libretta (1966-1968), p.14.(?) Unpublished.

### 139. IBIS AND LIZARD.

White marble. Height including base 0.33m.

Naples Museum, inv. 6539.

Found 7 October 1755. It stood by the side of the euripus in the garden of the Praedia di Iulia Felix (figs. 69-70).

Rectangular base. There is a square marble support underneath the body and a small marble support underneath the tail. The tips of the wings, beak and of the breast-plume and also all but the tail of the lizard, are missing. The right wing and head of the ibis have been rejoined to the body.

The ibis throws its head and wings backwards and holds a lizard in its beak. The tail of the lizard remains along the right wing.

The group is well proportioned and the sweep of the open wings and the throwing back of the head are particularly effective. The tail- and wing-feathers and prominent groups of feathers on the breast and head are carved with careful, bold detail.

Bibl.: PAH I, addendum II, p.98, no.59; Spinazzola (1928), pl.62;  
Döhl I, p.9.

For a bronze support (?) from Egypt (of first century B.C. to first century A.D.) in the form of an ibis with a lizard in its beak (but with the wings closed) which is now in the Cleveland Museum of Art (inv. 74.3): Kozloff (1976), pp.81-82, figs.14-17; for a wall painting of a heron pecking at a lizard, from Pompeii, now in the Naples Museum (inv. 110877): Ward-Perkins and Claridge, no.97.

#### 140. HERON AND SNAKE.

White marble. Height 0.125m. Length 0.18m.

Naples Museum.

Found 17 September 1919. It stood in the small peristyle court of the Casa di D. Octavius Quartio.

The end of the tail, the tips of the beak, and the legs of the bird, and sections of the snake, and the base are missing. The wings have been rejoined to the body.

The heron rears up and opens its bill to bite a snake, which loops up its breast. The left wing falls open and the right is held high in alarm.

The curves of the body and neck successfully convey the agility of the bird. The several types of feather are differentiated. The breast-feathers are in higher relief than the others.

Bibl.: Libretta (1916-1933), pp.73-74; Della Corte, p.193,

fig.13a; Döhl I, p.7.

Cf. a marble ibis which bites a snake, in the Museo Archeologico di Aquileia (inv. 2630): Scrinari, no.286, fig.291. The relief decoration of two pairs of silver canthari from Boscoreale, now in the Louvre, depicts storks in river scenes, one of which pecks at a snake underneath its wing: Louvre inv. Bj 1905-1906; also, a similar cup in the Pierpont Morgan Library, New York: Kozloff (1976), figs.19-20; a heron and snake in relief in the lowest zone on a bronze greave from Pompeii: Spinazzola (1928), pl.268; for herons and falcons which act as caryatids with the wings extended, in the base zone of several Pompeian wall paintings: de Vos (1980), n.48 on p.20.

#### 141. LION. FOUNTAIN PIECE.

Bronze. Height 0.39m. Length 0.68m.

Naples Museum, inv. 4897.

Found 1 August 1861 in the peristyle garden of the Casa del Citarista (figs. 59-61).

The tail and head (excluding the outer row of locks of the mane) were added separately. The open mouth and holes under the paws served as fountain sprays, fed with water through the hollow hindlegs.

The hindfeet rested on a marble base which itself lay on the edge of the garden basin. A small iron tube which supported the lion's body was found in pieces. There is now a modern base with support. Dwyer's suggestion (p.90) that the front paws may have rested on an elevated support is improbable.



The leaping lion stands on its hindlegs with the mouth wide open. The tail curls upwards.

The modelling is rounded and without detail in the musculature. The ribs are indicated by regular depressions. Most attention is given to the mane, whose curling locks are in bold relief and covered with longitudinal incisions. A double row of locks in shallower relief runs down the centre of the back. The coat is represented only by rows of incisions on the bottom edges of both forelegs and on the knuckles and toes.

The face has squarish, bold features, such as the heavy lips and the row of heavy folds along the nose. Although attention is given to the treatment of the wild eyes and rows of teeth (in relief on strips of bronze), the total effect is unnaturalistic.

For bibl. see Dwyer. Also: Fiorelli (1861), pp.392-393; H. Brunn in Bull. Inst. 1863, p.91; Döhl I, p.2; Dwyer (1982), p.90, no.ii, fig.137, also pp.126-127.

Cf. a leaping lion in a limestone funerary (?) relief of the first century A.D. in the Museo Archeologico di Aquileia (without inv.): Scrinari, no.360. For a similar relief of the Roman age in the museum at Kos: Vermeule (1972), p.53, pl.13, fig.7; on gems: Antike Gemmen IV, nos.1154-1155 (possibly both of the first century A.D.); on a lamp: Bailey, no.Q1203 (and see p.71f.). A leaping lion attacks a bull on a relief band of a tankard in the Hildesheim treasure: Ulrich Gehrig, Hildesheimer Silberfund, Berlin 1967, p.21, no.8, pl.8. For a leaping lion on a pelta from the Casa del Citarista: Dwyer (1981), no.9, pl.87, 1; on floor mosaics from Pompeii, where they are depicted in the bonds of cupids: Blake, pp.135-136.

The protomes of leaping lions are used for the terracotta decorations above the waterspouts on the compluvia of several houses: Spinazzola (1928), pl.13; and also for figural bronze key-handles, e.g. Kaufmann-Heinimann, no.219, pls.140-142 (an example in the Museum at Augst, inv. 39.807). A leaping lion also decorates a lead water tank from Pompeii: Stefania Adamo Muscettola, "Le ciste di piombo decorate" in La regione sotterrata, fig.28.

For the use of lion paws on the feet of several types of Pompeian furniture: Overbeck and Mau, figs.229-230, 233-235. Table-legs are sometimes decorated with lion masks in conjunction with lion legs, e.g. Spinazzola (1928), pl.35. For lion heads and legs on table-supports: Robert Cohon and Christopher Moss, Catalogue of the marble table supports in Pompeii and Herculaneum, typescript, American Academy in Rome, 15 June 1980.

Also cf. a similar head and mane in marble from the amphitheatre at Capua: appendix II, no.xxiii, fig.45.

142. LION. FOUNTAIN PIECE. (fig.46, bottom left).

Bronze. Height 0.10m. Length 0.16m.

Naples Museum, inv. 124857.

Found 14 October 1895. It stood opposite no.96 on a second brick plinth (see fig. 84).

Under the chest there are remnants of the feedpipe (length 1cm). The mouth incorporates a fountain hole. No base.

The lion sinks down on its forelegs as if preparing to spring. The mouth is open and the tail is curled up onto the back.

The modelling is simple and rounded. The feet are represented in detail. Behind a frontal "ruff" of curling locks there are a

further three rows of locks of the mane. Each lock bears longitudinal striations. A double row of locks runs along the middle of the back.

The structure of the face is carefully modelled, with a careful representation of the ears, eyes, mouth, and tongue. Fine workmanship.

Bibl.: N.Sc. 1895, p.439; Mau in R.M. 13 (1898), p.18; Kaposy (1969), p.51; Döhl I, p.26.

Cf. a similar bronze fountain in the Art Museum of Princeton University (inv. 53-83) reputedly found near Bari, probably south Italian and of the late sixth century or early fifth century B.C.: Mitten and Doeringer, no.99; also a Roman bronze fountain from a house at Volubilis: Boube-Piccot, pp.230-231, no.263, pls.187-188; another Roman bronze in the Musée Saint-Raymond de Toulouse (inv. 25,742): Reinach II 2, p.718, no.3.

Also cf. small bronze lions which decorate lebetes of the fifth century B.C. For an example in the Walter Cummings Baker Collection, New York, said to be from Egypt: Vermeule (1981), no.141; another in the Museum of Fine Arts, Boston (inv. 10.163), from Ancona: Comstock and Vermeule (1971), no.435.

Nos.142-144 were part of a long tradition and show only a little loss of quality from the earlier example in the Princeton University. The main difference in representation among the Pompeian lions is in the treatment of the locks. The flame-like locks of no.142 are shared with the lions in New York, Boston, Toulouse, and Volubilis. More naturalistic than these is an Etruscan bronze lion in the Louvre (de Ridder (1913) I, part III, no.248).



143. LION. FOUNTAIN PIECE. (fig.46, bottom right).

Bronze. Maximum height 0.975m. Length 0.125m.

Naples Museum, inv. 4949.

Unknown provenance. Either no.143 or no.144 might be the bronze fountain found 1 February 1812 in the atrium of Casa VI 1, 26 (?) (PAH I, pt.3, p.77, and Döhl I, p.15).

Modern base.

The lion is similar to no.142, but the stance is stiffer, the "ruff" of the mane is thinner, and the locks are not as curling and do not extend along the back. The figure is less naturalistic.

Bibl.: Ruesch, no.1531; Kapossy (1969), p.51.

144. LION. FOUNTAIN PIECE. (fig.46, top).

Bronze. Height 0.057m. Length 0.105m.

Naples Museum, inv. 4937.

Unknown provenance. See note on no.143.

Modern base. All the tail except its base is missing. The face is worn. Mouth as water-spout, fed through a hole on the underside of the trunk.

The lion is similar to nos.142 and 143, but the modelling is cruder and the mane is reduced to a series of rows of rectangular notches. The boldest series represents the "ruff" of the mane. They do not extend along the back.

(?) Unpublished.

145. LION. FOUNTAIN PIECE.

Bronze. Height 0.14m.

Naples Museum, inv. 1150.

Found 18 March 1861 on the side of the peristyle court of Casa VIII 4, 12. Here stood a bronze basin with a hole in centre, through which passed a tube, upon which stood the lion.

The water sprayed through gaps at the sides of the open mouth. The water entered through a hole on the underside of the figure. Blue and green patina.

The lion sits proudly on its hindquarters, mouth open, and tail falling onto the right hindleg.

Most attention is given to the large paws and heavy mane of the lion. Each pointed lock is in bold relief and bears longitudinal incisions. Similar incisions run along the snarling muzzle. The canine teeth and tongue are represented, but the face, as a whole, is rather frozen.

Bibl.: Fiorelli (1861), p.367; Döhl I, p.44.

146-147. LIONS WITH RAM-HEADS. TOMB-LIONS.

Tufa (Noceran).

In situ on top of a tomb on the Via Nocera, outside Pompeii. For location of tomb see below.

The tomb explored October 1956.

Large rectangular base.

The pair are in mirror reversal. The lion rests its fore-quarters on the ground and holds a ram's head beneath a forepaw,

away from which the head is turned. The mouth is wide open. The hindquarters remain standing, and the tail is wrapped around a leg.

The head is large and the jaws and full mane have squared corners. The mane consists of rows of pointed locks bearing clumsy incisions along their length. A lightly carved double line of locks run along the back. The paws are long and finger-like. Large individual teeth are differentiated. The ram's head is poorly represented.

When viewed from below the large size and exaggerated features of these tomb-lions achieve a degree of monumentality. They possibly represented the destructive power of death (Collignon (1911), p.228).

Bibl.: A. d'Ambrosio in Impegno, tomb 31 WS; EAA VI, fig.383.

The facial features of nos.146-148 attempt to reproduce those of the type of marble lion in the Liebieghaus at Frankfurt which is of the third quarter of the fourth century B.C., reputedly from the Chaironeia (fragmentary): Liebieghaus no.7. The pose of this type of lion is demonstrated in a pair of fourth century marble funerary lions from the Kerameikos cemetery, now in the National Archaeological Museum at Athens (inv. 803-804), one of which is illustrated in Collignon (1911), fig.148.

For a pair of limestone lions from the large mausoleum at Aquileia probably of Augustan date which also hold a ram head and equally demonstrate a spirited local treatment: Scrinari no.296, fig.296 (without inv. no.); for two similar stone lions from Spain: Antonio García y Bellido, Esculturas romanas de España y Portugal, 2 vols., Madrid 1949, nos.316-317, pl.251; miniature pairs of these lions occur on decorative funerary pieces in the Museo Archeologico di Aquileia (one example: inv. 3806): Scrinari,



no.410.

The narrowing of the body of no.148 is similar to the emaciated abdomen of a lion in the Greau Collection, which is a small bronze fitting: W. Froehner, Collection J. Greau, Catalogue des bronzes antiques et des objets d'art du moyen-age et de la renaissance, Sale catalogue, Paris June 1885, no.117, pl.IV.

For a lion standing over a bull head in a wall painting from a tomb on the Via Laurentina at Ostia, now in the Museo Ostiense (inv. 142), and for a similar mosaic panel in the Schola di Traiano at Ostia: Giovanni Becatti, "Rilievo con la nascita di Dioniso e aspetti mistici di Ostia pagana", Boll. d'Arte n.s. 36 (1951), no.1, p.12, figs.11, 13.

148. LION WITH RAM-HEAD. (Fig.47).

White marble. Height including base 0.22m. Length 0.27m.

Pompeii, storerooms inv. 20371.

Found 10 November 1919 near the centre of the southern edge of the euripus on the garden terrace of the Casa di D. Octavius Quartio (opposite no.149).

Roughly rectangular base. The area underneath the body is blocked in. The end of the tail is missing.

The lion crouches over a ram's head held firmly under the right forefoot. The thin hindquarters remain well away from the ground. The raised head is turned with the mouth open half to the left. The tail curls under the body.

The figure is crudely modelled. There is no discrimination of muscles and the proportions of the leg-bones are incorrect. The mane is reduced to a solid "ruff" marked on its front side by a

series of curving incisions, behind which a cluster of locks are superficially indicated. The representation of the eyes, ribs, paws, and tendons of the legs is unconvincing.

Bibl.: Libretta (1916-1933), pp.77-78; Della Corte, p.194, fig.17; Spinazzola (1953) I, p.398; Kaposy (1969), p.60.

See nos.146-147 for comparable pieces.

#### 149. LION AND DEER.

White marble. Height including base 0.185m. Length 0.295m.

Pompeii, storerooms inv. 2929.

Found 28 June 1920 near the centre of the northern bank of the euripus on the garden terrace of the Casa di D. Octavius Quartio (opposite no.148).

Rectangular base. Of the lion the hindlegs from the mid upper-leg and the tail are missing. The deer lacks the loop of the tail. There is a fracture through the deer's hindlegs and the base. A second fracture through the body of the deer has been repaired.

A lion rests its forequarters on the body of a fallen deer and bites the shoulders. The lion's head is turned slightly to the left, and that of the deer is twisted back fully to the left. The standing hindquarters of the predator cover those of the prey.

The body of the lion is well proportioned with a degree of differentiation in the muscles of the legs. The body of the deer is elongated and the turn of the head is unconvincing.

Most attention is given to the mass of bold locks of the lion's mane. The structure of the face is good, with details of wrinkles

and whiskers added. The bone-structure of the paws is also well represented.

Bibl.: Libretta (1916-1933), pp.79-80; Della Corte, p.194, fig.16; Spinazzola (1953) I, p.399, fig.457; Warsher IV, nos.236-236a; Kapossy (1969), p.60.

Cf. a similar lion upon a bull in the Allen Memorial Art Museum, Oberlin College, Ohio (inv. 48.28) said to be from Pergamon, of the second century B.C., in which the predator is at a slightly earlier moment in the kill: Vermeule (1981), no.120; for examples in a funerary context: J.P. Gillam and C.M. Daniels, "The Roman mausoleum on Shorden Brae", Archaeologia Aeliana n.s. XXXIX (1961), pp.37-61; for similar groups at the ends of a sarcophagus from Ostia: G. Calza, La necropoli del Porto di Roma nell' Isola Sacra, Rome 1940, figs.102-103. Also cf. the reverse of denarii of 18 B.C. (Rome mint): Mattingly, I, nos.63-65, pls.2.15-2.16.

130. FELINE AND DEER. (fig.48).

White marble. Height 0.115m. Length 0.275m.

Pompeii, storerooms inv. 10568.

Found 26 February 1954 in a room in Casa VII 4,11.

Rectangular base. The head and all of the body of the feline from behind the shoulders (except the left hindpaw) are missing. The head of the deer and three fragments from the edge of the base are also missing.

A feline clings closely to the hindquarters of a prostrate deer. The latter bends back its neck. The proximity of the surviving



hindpaw shows that the predator arched its back considerably.

The musculature is flat and detailed work is limited to a series of notches, representing the coat on the rear edges of the upper forelegs of the feline, and to its carefully worked paws.

A narrow incised groove runs down the left side of the deer's body from the region of the feline's neck, and may represent the flow of blood.

Bibl.: Libretta (1953-1957), pp.123-124. (?) Unpublished.

#### 151. LION AND PREY.

Marble. Found in fragments.

Present location unknown.

Found 9-10 November 1833 in the Casa della Parete nera. It stood on the rim of the semicircular basin in the peristyle garden.

The figure represented a small lion devouring another animal.

Bibl.: PAH II, p.283; Fiorelli (1875), p.228; Döhl I, p.35.

#### 152. LION. FOUNTAIN PIECE.

Glazed terracotta.

Naples Museum. Exhibited in room LXXX, show-case I.

Unknown provenance.

Rectangular base. A large hole at the mouth served as a water-spout. The rear edge of the base is missing.

The lion lies on the ground with the forefeet placed out in

front and the head held up and facing forwards. The tail curls up under the right hindleg. Blue-green glaze.

The figure has a simple modelling and strong, stylised details. Each thigh bears three lines, and the flanks bear rows of parallel rib-markings. The mane is in the form of layers of long pointed locks of different lengths, each lock bearing longitudinal striations. The heavy eye-brows and cheeks frame the large eyes.

In front of the ribs is a curving line which circles the body. Behind it the body is thinner. The representation of the paws is weak.

Bibl.: Ruesch, no.1817; Kapossy (1969), p.51.

For similar manes on two large lions in the Museo Barracco, of the eighteenth and nineteenth dynasties respectively: Catalogo del Museo di scultura antica, published by the Fondazione Barracco, Rome 1910, nos.14, 20; and on a recumbent steatite lion from Upper Nubia (modern Sudan), which represents the Egyptian king with the head of a human enemy beneath his forepaws: Kozloff (1981), no.53.

#### 155. LION.

Marble. Found in fragments.

Present location unknown.

Found 2 June 1795 in VIII 7.

Three pieces were found, including a leg and the head.

Bibl.: PAH I, pt.2, p.60; Döhl I, p.48.

154. MONKEY (BABOON). (fig.49).

Glazed terracotta. Height including base 0.345m.

Pompeii, storerooms inv. 10613B.

Found 9 March 1954 in II 3. The figure is not included in the manuscript excavation-notes.

The baboon sits erectly on a small seat, which has an elaborate square base with cornices. Its forepaws rest on its "knees". The head looks directly forwards.

The modelling is rounded. Details, such as the ridges over the eyes, the folds of skin around the neck, and those of the paws, are stiff and repetitive. Blue-green glaze.

The baboon was an incarnation of the Egyptian god Thoth (also see nos.133-134).

Bibl.: Giornale (1954), 9 March 1954; Libretta (1953-1957), pp.131-132. (?) Unpublished.

Roullet lists eleven large examples of the seated baboon from the vicinity of Rome. Nos.243-246, and perhaps no.247, are from the site of the Iseum Campense in Rome. Nos.243-244 are Egyptian, of the XXXth dynasty, and were perhaps taken from the temple of Thoth at Hermopolis Parva. The Pompeian figure is closer in quality to a Roman figure in brown marble in the Museo Gregoriano Egizio of the Vatican Museum: Roullet, no.245, figs.251-253. Roullet also gives an example attributed to Hadrian's villa at Tivoli (no. 252).



155-156. PANTHERESSES AND SILENI. FOUNTAIN PIECES. (fig.50).

Bronze. Height of both 0.32m.

Naples Museum, inv. 5011, 5012.

Found 27 November and 18 December 1754 on the edge of the impluvium in the atrium of the Villa dei Papyri at Herculaneum.

The panthers are cast separately from the rest of the sculpture. Fountain hole in the mouth, to which water passed through their hindquarters and the rocky pedestals beneath. The sileni were cast separately from the bases and consist of several pieces. Both panthers are a little corroded. The silenus of no.156 lacks a finger of the right hand and bears some corrosion on his right forearm. His panther was detached at the time of excavation, but has been reattached. The right arm of the silenus of no.155 has also been reattached.

The two figures are identical in pose. The silenus sits on a large rock, with his right arm on his waist. He looks slightly upwards. He is crowned with ivy and a cloak falls over his left shoulder and his right leg.

With his left hand he holds the neck of a pantheress which sits on a rocky plinth to his left. She rests more on her left side and raises her right forepaw. Her growling head is held up and slightly to the right. The tail wraps around her right hindleg.

The figures of the pantheresses are inferior in modelling and detail to those of the sileni. The coat is reduced to a feint line of locks at the neck, which compares unfavourably with the elaborate beard and hair of their masters.

Bibl.: I Bronzi di Ercolano II, pl.46 (silenus no.156); M.B. III,pl.28; de Jorio, p.50; Breton, p.333; Comparetti and de

Petra, p.270, nos.45-46, pl.XVI, 9 (no.155) (they give other early references); Ruggiero (1885), pp.163, 165; Ruesch, nos.872, 870; Kapossy (1969), pp.35, 60; Pandermalis nos.62 a-b.

For the base of a Roman bronze lampstand in the form of a similar silenus seated upon a rock: Spinazzola (1928), pl.290; panthers in this pose are often found in a group with Bacchus, e.g. a figure from Tivoli: A. Blanco, Catalogo de la Escultura. Museo del Prado, Madrid 1957, no.105-E, pl.48; for small bronzes of panthers which hold canthari and masks under the raised foot, in the Bibliothèque Nationale: Babelon and Blanchet, nos.1131-1135.

157. PANTHERESS AND SATYR. FOUNTAIN PIECE.

White marble. Height including base 0.225m.

Found during the cutting of the railway at Torre del Greco.

Naples Museum, inv. 120355. (Old inv. 6505).

Mouth of pantheress as water-spout. A thin support beneath the animal's chin. The head and neck of the satyr are restorations.

The young satyr falls down on his right knee and presses the pantheress down by the neck with his right hand. His left hand rests on a rocky spine. Over his left shoulder hangs a sling containing a small animal. The pantheress tries to rise, mouth wide open. The incident takes place on rocky ground.

The modelling of the pair is simple and rounded, but effectively represents the composition from every angle. The paws, facial features, and line of locks at the neck of the pantheress are superficially treated.

Bibl.: Sottoconti-Marmi (ms. inventory in the Naples Museum, several volumes), inv. 6505; Kapossy (1969), p.36, fig.23.

158. PANTHERESS AND SATYR. FOUNTAIN PIECE. (fig.51).

White marble. Height of original sculpture 0.115m.

Pompeii, storerooms inv. 20383 (old inv. 1046/4).

Found 28 November 1867 in the atrium of the Casa di Gavius Rufus.

It stood on a marble pedestal and spouted water into a small marble basin which overflowed into the impluvium.

Much restored. The body of the satyr from the waist upwards, excluding the right arm and left hand, is original. His lower part and the pantheress and base are restorations in plaster.

Pose as no.157. The musculature of the satyr's upper part is well represented and the facial features and hair bear crisp, detailed work.

Bibl.: Niccolini II, p.43; Fiorelli (1873), pp.32, 164, no.153; Fiorelli (1875), p.187; Curtius, pl.I, 4; Kapossy (1969), p.36; Döhl I, p.32.

159. PANTHERESS AND SATYR. FOUNTAIN PIECE.

White marble. Height of pantheress including base 0.10m.

British Museum, inv. William Temple collection 1749.

Unknown provenance.

Mouth of pantheress drilled as water-spout. There is no support under its head, as in no.157. The body of the satyr from the waist downwards, the right hand and the legs (excluding the



toes of the left foot), and the pantheress and base are original. The rest of the figure has been restored in a similar marble.

Pose as no.157. The facial features of the pantheress and the legs of the satyr are not crisply carved. The knuckles, tongue and teeth of the animal are indicated.

(?) Unpublished.

160. PANTHERESS AND CUPID. (fig.52).

White marble. Height excluding base 0.21m. Length 0.26m.

Pompeii, storerooms inv. 20384.

Unknown provenance.

The small original base has been inserted into a large modern base. The arms, wings, left foot and lower right leg of the cupid and the forepaws and head of the pantheress are restorations. A fracture around the waist of the cupid has been restored. His face is worn.

An infant cupid sits astride a pantheress, holding onto the reins with both hands. The reins are in the form of a leafy garland. He looks forward attentively. The pantheress, however, sits on its hindquarters.

The group is well proportioned, but the musculature is generalised and flat. Most attention is given to the hair of the boy which bears a central plait, and bold locks at the sides. The latter are carefully drilled at their edges.

Bibl.: Libretta (1966-1968), p.16. (?) Unpublished.

For a cupid riding a reluctant pantheress on a jasper of the second third of the first century B.C.: Die antiken Gemmen des kunsthistorischen Museums in Wien vol.I, Die Gemmen von der minoischen Zeit bis zur frühen römischen Kaiserzeit, revised by Erika Zwierlein-Diehl, Munich 1973, no.195; for the figure of a boy riding a pantheress on the base of a Pompeian bronze lampstand in the Naples Museum (inv. 4563): Spinazzola (1928), pl.293; cf. a winged child astride a lion or tiger in a mosaic emblema from the Casa del Fauno, now in the Naples Museum (inv. 9991): *ibid.*, pl.186; Blake, p.137.

161. PEACOCK. FOUNTAIN PIECE.

Bronze. Height 0.30m.

Naples Museum, inv. 69784.

Found 9 April 1863 in a room to the south of the garden of the Casa del Camillo.

For details of manufacture see Dwyer. There is a gap of 1.5cms between the plates of the tail, from which the water was sprayed. Mouth also as water spout. A fracture in the base of the tail. Green patina, with blue patina on the back of the tail.

The peacock stands with the tail fanned and held erect. The head is raised with the beak open. The wings fall open slightly.

The modelling is rather clumsy, but the figure is covered with incised detail. The internal detail of the feathers of the breast, wings and tail is represented, including the "eyes" on the tip of the tail. The base of the tail bears a series of swirls and the crown is decorated with incised chevrons. A series of incisions circles the legs. The convex surface of the eye, eye-lids, and pupil

are represented, together with the ear not far behind the eye.

For bibl. see Dwyer (1982), pp.59-60, no.i, also fig.70.

For a terracotta example from Toulon-sur-Allier, now in the Musée des Antiquités Nationales: Rouvier-Jeanlin, no.1121; on the reverse of an aureus of Domitian (Rome mint): Mattingly II, no.250.

Cf. a large bronze pair of peacocks (with the tails folded) of the first or second century A.D. in the Giardino della Pigna of the Vatican Museum: Amelung I, pp.894-896, nos.225-226, pl.119; Helbig I, pp.377-378, no.479; and a marble pair (tails folded) from Hadrian's villa at Tivoli in the Sala degli Animali of the Vatican Museum: Amelung II, pp.382-384, nos.219, 223, pl.42; Raeder, nos.I 116-117. Peacocks were associated with gardens in the wall paintings from the area of Pompeii: Jashemski, figs.115a, 129-130, 470.

## 162. FIG.

Bronze. Height including base 0.115m. Length 0.135m.

Naples Museum inv. 4905.

Found 12 September 1739. From Herculaneum.

The rectangular base is separately cast. A square hole beneath the belly.

The sow stands squarely with the head raised and directed forwards.

The rotund animal is modelled in a simple fashion. The curve of the body is carried into the head, whose porcine features are



very expressive. Radiating grooves represent the hair on the internal surfaces of the ear, and the feet each bear a single cleft.

On the left flank of the pig are inscribed the letters HER.VOE.M.L., which perhaps indicate a dedication to Hercules (one interpretation is: "Solvit Herculi votum merito libens").

The base stands on four cloven hooves decorated with palmette designs.

Bibl.: Venuti, p.120; I Bronzi di Ercolano I, p.207; Gerhard and Panofka, p.178; Ruggiero (1885) p.44; Ruesch, no.1493; Ward-Perkins and Claridge, no.211; Corpus Inscriptionum Latinarum X, 1405.

Cf. a gem (carnelian-agate) of the first century B.C.: Antike Gemmen I-2, no.886; in relief on a silver skyphos from Boscoreale, in the Louvre: de Ridder (1924), no.1914; for the pig as an offering: Jashemski, fig.190; Horace Ode III, 23, l.4.

For PIGEONS (or doves) see no.90; for groups including a POLYPUS, see nos.46-48, 50; for RABBITS, see nos.116-117.

### 153. RAM. (fig.53).

Glazed terracotta.

Exhibited in the Naples Museum, room LXXX, show-case II.

Possibly one of a pair (the other crumbled at the moment of discovery) from the fountain aedicula in the rear court of the Casa del Granduca (found 1 June 1833; M.B. XI, pls.A and B; PAH II, pp.273, 276; Döhl I, p.34). Alternatively, it may be the terracotta ram that was

found in Casa I 9, 6 (found 16 October 1887; N.Sc. 1887, p.562; Döhl I, p.58).

Small hole in mouth and larger hole at top of shoulders. The front of the base, together with the lower parts of the forelegs, is missing.

The ram is covered in small round protrusions, and wears a collar around the neck. There are series of rings along the horns. Blue-green glaze.

Bibl.: Ruesch, no.1818.

For a similar terracotta figure in the Museum of Alexandria (inv. 10716): E. Breccia, Monuments de L'Égypte gréco-romaine Vol.II, Terrecotte greche e greco-egizie del Museo di Alessandria, Bergamo 1930, no.501, pl.XLI, 9.

#### 164. RAVEN. FOUNTAIN PIECE.

Bronze. Height including base 0.345m. Length 0.58m.

Naples Museum, inv. 4891.

Found 17 July 1751 in a corridor by the side of the tablinum of the Villa di San Marco, Stabiae; nearby was found a bronze statuette of Mercury.

The wings, legs, round base, and the body of the bird are separate castings. The water-pipe, now missing, passed through a hole in the centre of the base, entered the figure through a hole under the tail, and reappeared in the beak. The pipe in the beak is still present and was not cast with the beak. The tip of the lower bill is missing. Small patches of green patina near the

edges of the wing.

The raven stands with the wings laid on the back, but falling slightly open. The tail is fanned and the mouth is slightly open.

The bird is well modelled and is covered with incised detail. The diamond-shaped feathers of the head are differentiated from the flame-shaped ones of the neck, as are the rounded feathers of the breast, back, and upper wings from the long flight- and tail-feathers. The claws and legs are covered with large hatching. The eyes are in the form of raised rings, each surrounded by an incised ring. A round boss behind each eye represents the ears. Fine workmanship.

Bibl.: I Bronzi di Ercolano I, figure on p.119; M.B. XI, pl.58, 2; Gerhard and Panofka, p.199, no.1; M. Ruggiero, Degli scavi di Stabia dal 1749 al 1782, Naples 1881, pp.11-12; Giuseppe Cosenza, Stabia. Studii archeologici, topografici e storici, Trani 1907, pp.40, 225, n.2; Kaposy (1969), pp.52, 54; Ward-Perkins and Claridge, no.81; Jashemski, fig.531.

Cf. a small bronze crow at Athens (inv. 6669): A. de Ridder, Catalogue des bronzes trouvés sur l'Acropole d'Athènes, Paris 1896, no.541, fig.179; and a small bronze applique in the Archaeological Museum at Split: Ant. Br. Jug., no.183.

#### 165. RAVEN (?) FOUNTAIN PIECE.

Bronze. Height including base 0.09m.

Naples Museum, inv. 4979.

Unknown provenance.



A water tube is cast with the beak and was fed from under the tail.

The bird perches on an irregularly shaped piece of marble, with the wings closed and the head looking to the right. The beak is open.

The breast and legs are covered with rows of incised chevrons and the wings bear rows of slanting incisions. The nostrils are indicated.

(?) Unpublished.

166. SNAKE. FOUNTAIN PIECE.

Bronze. Height 0.51m.

Naples Museum, inv. 4898.

Found 1 August 1861 in the central peristyle garden of the Casa del Citarista (figs. 59-61).

Modern base. The body of the snake allowed the passage of water to the water-spout cast into the mouth. Blue-green patina on the lower part.

The snake stands erect on its lower coils which are flattened on their undersurfaces. The body is sinuous. Mouth open.

This lively sculpture is covered with incised scales of three types. Long and rounded scales overlap each other over all but the belly of the snake and become smaller towards the tail. The underside of the snake is marked by a series of parallel, long, undulating scales. The head is covered with semicircular incisions.

A series of notches covers the lips. The eyes have an upper

lid and a small hole in their centres. There is a long appendage behind each eye and a sharp fin both on top of, and underneath, the head.

For bibl. see Dwyer. Also: Fiorelli (1861), p.393; H. Brunn in Bull. Inst. 1863, p.91; Döhl I, p.2; Dwyer (1982), p.91, no.vi, fig.139.

For a similar small bronze votive snake in the People's Museum at Prilep (inv. br. 19) of the Roman period, found at Staro Lagovo: Ant. Br. Jug., no.136; for a fine bronze of a rearing cobra, found in Gaul, now in the Bibliothèque Nationale: Babelon and Blanchet, no.1226; also two fragments of a limestone snake of a date at or before the early fourth century B.C. from Reggio Calabria: N.Sc. 1972, pp.578-579, fig.35. Also cf. snakes in lararium-paintings from Pompeii: Jashemski, figs.186, 209.

#### 167. SNAKE. FOUNTAIN PIECE.

Bronze. Height 0.225m.

Naples Museum, inv. 124913.

Found 31 March 1896 in the garden of the Casa di M. Pupius Rufus, near to nos.96 and 142. It stood perhaps in the centre of a round marble table which was found between the columns of the pergola (fig. 87).

The fountain piece consists of a bronze tube which terminates in the form of a snake, from whose open mouth the water spouted.

Bibl.: N.Sc. 1896, p.68; Mau in R.M. 13 (1898), p.18; Kaposy (1969), pp.52, 59; Döhl I, p.26.

168. SNAKE. FOUNTAIN PIECE.

Bronze. Height 0.33m.

Naples Museum, inv. 69789.

Found 10 April 1863 in the centre of the garden of the Casa del Camillo.

Design as no.167. It rose from the centre of a round marble table which stood in the centre of a square basin composed of marble slabs (see fig.62 ).

For details of the table see Dwyer.

For bibl.: see Dwyer (1982), p.65, no.vii; also his fig.81.

169. CHILD HERCULES AND SNAKE.

White marble. Height including base 0.32m.

Pompeii, storerooms inv. 2932.

Found 2 July 1920. It stood on the north bank of the euripus (eastern end) on the garden terrace of the Casa di D. Octavius Quartio.

Irregularly shaped base. The right arm and hand with part of the snake was found separately (and stored under inv. 2840), but has been reattached to the body.

The naked infant Hercules sits with his left leg drawn near to himself and the right leg more extended. A plump snake hangs from his raised right arm and a second curls around his left fist which is placed on the ground for support. The boy looks up and beyond the raised snake. His curly hair is tied in a knot on the forehead. The mouth is slightly open.



The musculature is full and well modelled, and the body has a life-like twist. The face has full cheeks and rounded features. The locks are in low relief and are lightly drilled. Traces of orange paint on the chest and neck of the boy.

Bibl.: Della Corte, p.194, fig.17; Spinazzola (1953) I, pp.399-401, fig.456, nos.1-2; Kapossy (1969), p.60; Döhl I, p.7.

This figure appears to be a variation of the boy and goose that is known from several examples: E. Strong, "Antiques in the collection of Sir Frederick Cook, Bart., at Doughty House, Richmond", JHS 28 (1908), pp.19-20, no.27. Snakes have been placed in the hand that holds down the goose, and in the raised, free hand. For other representations of the subject: Otto Brendel, "Der schlangenswürgende Herakliskos", in JdI 47 (1932), pp.191-238.

For other snakes, see nos.71-72.

170. SPHINX. FOUNTAIN PIECE. (fig.54).

White marble. Height including base 0.18m. Length 0.33m.

Pompeii, storerooms inv. 2930.

Found 30 June 1920. It stood on the south side of the euripus on the garden terrace of the Casa di D. Octavius Quartio.

Long rectangular base, underneath which is a long channel leading to an opening between the forelegs, which was made to accommodate a fountain pipe. A small bronze mask of a satyr was later placed over the hole between the forelegs. The forelegs, with the forepart of the base, are broken from the body, but this

has been repaired.

A female sphinx lies with the forelegs extended and the head raised and directed forwards. The tail curls up around the right hindleg.

The figure is well-proportioned and smoothly modelled. The detailed work of the face and paws is careful, and the bands of the head-dress are in low relief.

In Egypt the sphinx was an emblem of royal power, and the guardian of palaces, temples, and sacred places. They were later employed as motifs in funerary sculpture (Collignon (1911), pp.82f, 92).

Bibl.: Libretta (1916-1933), pp.79-80; Della Corte, p.194, fig.16; Warsher IV, no.237; Spinazzola (1953) I, p.398, fig.454; Döhl I, p.6.

Roullet lists several sphinxes from the district of Rome which lie in this position (nos.277-313). Four come from the site of the Iseum Campense at Rome (nos.277-280, figs.289-292), and there are ten examples from Hadrian's villa at Tivoli (nos.300-308, figs. 315-318).

A figure in the Louvre of the XXIXth Dynasty (perhaps from Rome) is most like the Pompeian figure (Roullet, no.285). Similar, but without the banded head-dress is a Roman piece from the site of the Iseum Campense at Rome (Roullet, no.280, fig.292); and also a Hadrianic figure from Tivoli (Roullet, no.300, fig.315).

Also cf. the almost identical figure from Ostia: appendix I, catalogue no.xv (fig.55), and a cruder limestone figure in the Museo

Archeologico di Aquileia (inv. R.C. 18): Scrinari, no.294, fig.288.

171. SPHINX. FOUNTAIN PIECE.

Marble.

Present location unknown.

Found in the eastern garden of the Casa di Sallustius (see below).

The female sphinx rested on its hindquarters. The head was held erect and the wings were raised and opened. Water issued from the mouth.

The sphinx formed part of an elaborate fountain on the eastern wall of the garden.

The figure stood on a low base and spouted water into a small basin below. Above the sphinx and engaged to the wall was a larger marble basin on an engaged circular column which received water from a bronze lion head. Breton reported that this head was lost, but that the water-tube survived. The column survives to 0.70m in height.

Above the basin was a painted fountain decoration raised in relief depicting a column surmounted by a stag.

The fountain assemblage was flanked by large painted garden scenes which have now vanished.

Bibl.: Mazois II, p.78, pl.37, fig.1; Breton, p.212; Kapossy (1969), p.53; Döhl I, p.15.

For the painted garden panels see a drawing by Morelli (of 1809) reproduced A. Maiuri, "Nuove pitture di giardino a Pompei", Boll. d'Arte n.s. 37 (1952) no.1, fig.1.



For this type of sphinx from Hadrian's villa at Tivoli, now in the Villa Albani at Rome (inv. 537,547): Roullet, nos.303-304.

Seated sphinxes were sometimes employed in the decoration of Roman furniture, e.g. a trio are incorporated into the legs of a bronze table from the Temple of Isis at Pompeii: Richter (1966), p.112, fig.567. Also a small bronze sphinx which decorated a wooden box: M.B. XIII, pl.44, 3; for another small bronze in a private collection, from Avenches (?): Leibundgut, no.54, pl.48. For winged sphinxes on Pompeian figured capitals in tufa, of the first century B.C.: Spinazzola (1928), pl.28, a-b.

#### 172-173. SPHINXES.

Tufa (Noceran). Max. height including base 0.90m.

One is in the Pompeii Antiquarium, the other is in a private collection.

Found 1903. From Cività-Giuliana (Comune di Boscoreale). The pair stood in the entrance of a Roman house.

The head of the second is very worn. Rectangular bases.

Both figures represent a female sphinx seated on its hindquarters. The wings are raised, revealing the undersides. Two rows of teats. They were covered with white stucco.

Bibl.: N.Sc. 1921, p.415; Olga Elia, "La scultura pompeiana in tufo", Cron. Pomp. I (1975), pp.132-133, figs.8-9.

For another example in tufa in the Museo Campano (without inv. no.): A. Adriani, Cataloghi illustrati del Museo Campano I,

Sculture in tufo, Capua 1939, no.162, pl.XVIII. Also see comparable pieces given under no.171.

174-186. TIGER HEADS. FOUNTAIN PIECES. (fig.56 (four examples)).

Bronze. Height 0.135m. Width 0.095m. Depth 0.095m.

Naples Museum, inv. 69762-69771.

First noted 8 February 1759. They stood around the brim of a lead fountain basin which stood in a niche on the western wall of the atrium of the Villa dei Papiri at Herculaneum.

Cast into the mouth of each figure is a tall water-spout. Only ten are exhibited in the Naples Museum.

The mouths are wide open and the ears are back.

The heads are very similar, but not identical. Prominent are the cheek-bones, the arching eye-brows, and wide lips. The whiskers are indicated by sweeping ridges in low relief, and the teeth are individually represented in low relief on the sides of the water-spout.

Rows of curving locks around the neck are, on some heads, incised with longitudinal lines; on others they are left plain. On all heads a covering of fine, short incisions indicates the hair of the face. There are stronger incisions on the brows and on the edges of the ears.

Each eye contains an incised ring around a central hole.

Bibl.: I Bronzi di Ercolano I, figure on p.57; Comparetti and de Petra, p.289, no.149 (for early references), and pl.XVII, 5; Ruesch, no.892; Kapossy (1969), p.60.

For TOADS see nos.77-82.

187. TURTLE. FOUNTAIN PIECE. (fig.57).

Bronze. Height 0.025m. Length 0.07m.

Naples Museum, inv. 4942.

Unknown provenance.

A short tube is cast in the mouth. Blue-green patina.

From the smooth, round body protrude the short limbs and horizontal head. The mouth is open.

The shell bears no markings. Each foot consists of four toes, represented in relief.

(?) Unpublished.

Cf. the fine figure of a similar animal in peperino, now in the Palazzo dei Conservatori (Galleria, inv. 25472): Stuart Jones (1926), pp.96-97, no.38, pl.34; also a small figure in terre blanche from Vichy (?) in the Musée des Antiquités Nationales (inv. 25472): Rouvier-Jeanlin, no.1115.

188. TURTLE. FOUNTAIN PIECE. (fig.23, extreme right).

White marble. Height 0.08m. Length 0.15m.

Naples Museum, inv. 120043.

Found 11 August 1882 in the garden of the Casa di Acceptus e Euhodia.

Rectangular base. Fountain hole in mouth. The left part of the head is missing. The claws are worn.



The turtle spreads its legs and raises its head. The mouth is open. \*

The animal is well modelled and bears some interesting naturalistic details. The upper shell is incised with two circular growth rings and the lower shell is clearly represented beneath the head. Even the stretching of the skin underneath the protruding head is indicated. The details of the face and of the claws are superficially carved.

Bibl.: N.Sc. 1882, p.360; Döhl I, p.47.

PART II

## CHAPTER ONE

### HISTORICAL BACKGROUND

#### 1. Garden elements

The love of fountains in Hellenistic decoration extended even to mobile displays. The great Dionysiac procession in Alexandria which was organised by Ptolemy II Philadelphus (285-246 B.C.) as part of the Ptolemaia of 271/270 (?) included:

"... a deep cavern profusely shaded with ivy and yew. From this pigeons, ring-doves, and turtle-doves flew forth ... And from it also gushed forth two fountains, one of milk, the other of wine. And all the nymphs standing around him [the infant Dionysus] wore crowns of gold..." (1)

The garden aedicula of the Casa di M. Pupius Rufus in whose shadow stood a marble figure of a nymph and several terracotta animals is an echo of this elaborate predecessor (p.152).

The fountain pieces in the form of doves (nos.52-54) may also have belonged in spirit to such a scene.

The garden niches of the Casa del Camillo may be another reflection of this taste (fig.62). Near them stood a bronze figure of Mercury; another figure of the god exquisitely dressed and holding a golden wand rode in the procession near the nymphs. (2)

The procession included several tableaux mounted on wagons. Near the head of the procession rode an image of the triumphant god Dionysus robed in purple and pouring libations. He was shaded by a pergola covered with ivy and vine leaves from which hung wreaths, ribbons, thyrsi, tambourines, and theatrical masks. (3)

Between the wagons walked hundreds of participants, many of whom



were dressed as the sileni and satyrs represented in the marble and bronze figures in Campanian gardens and atria (p.183).

Hundreds of live animals were led in procession after a wagon bearing a figure of Dionysus returning in triumph from India on the back of an elephant. The list in Athenaeus' description includes elephants, goats, antelopes, ostriches, buffalo, and zebra (all drawing chariots); camels bearing spices; sheep and cattle; peacocks and parrots; a white bear, leopards, lynxes, a giraffe, and a rhinoceros; and there were many lions, horses, bulls with gilded horns, and numerous unspecified animals.<sup>(4)</sup>

Several of these types of animals appear in the wall paintings of Pompeian houses and some are found among the sculpture in the catalogue.

The theme of the hunt appeared in the procession in the form of a large pack of hounds escorted by a pair of huntsmen. There was also a crowd of men carrying trees hung with birds and animals of many types.<sup>(5)</sup> Ptolemy II himself was an avid collector of wild animals.<sup>(6)</sup>

The evidence for early parks and gardens in Sicily and the southern part of Italy is poor and their influence on Pompeian zoomorphic garden displays is more difficult to assess than that of Roman game parks and amphitheatres.<sup>(7)</sup>

A sanctuary of the nymph Amaltheia, the nurse of Zeus, was built in the fifth century B.C. in the park of Gelon and was also an element in the garden of Atticus. His friend Cicero planned to erect another in his villa at Arpinum. This subject, like many of the mythological allusions found in Pompeian gardens, had been embellished in Hellenistic art and literature.<sup>(8)</sup>

Hellenistic sculpture from Rhodes suggests a setting of pools and fountains, notably a nymph sitting on a rock and a reclining satyr (with fountain pipe), both in marble.<sup>(9)</sup>

A late Republican example of Bacchic decorative sculpture is the pair of Pans in mirror reversal from the theatre of Pompey at Rome which served as architectural supports. The adjacent garden of the Portico of Pompey contained a fountain representing a sleeping satyr which, like Atticus' Amalthaeum, stood among plane trees.<sup>(10)</sup>

Depictions of animal sculptures in gardens are rare in Roman wall paintings. Sphinxes are found in garden and landscape settings and other types of animal statuary are occasionally glimpsed on or near isolated structures in a sacro-idyllic setting.<sup>(11)</sup>

Topiary, reputedly invented by C. Matius, a friend of Augustus, was employed to depict animals at Pliny's Tuscan villa.<sup>(12)</sup>

## 2. Paradeisoi

The influence of private aristocratic game parks or paradeisoi on Pompeian decoration has recently been discussed by Paul Zanker.<sup>(13)</sup>

The old Roman leporaria which contained only hares were increasingly replaced in imperial times by enclosures for deer, boar, and sheep. These animals were destined for the chase and for the table.<sup>(14)</sup>

The idea spread to the Roman aristocracy from the aristocratic estates of the Hellenistic world. Xenophon described the royal Persian hunting grounds in which the young Cyrus was taught to hunt. They contained bears, boars, lions, leopards, deer, gazelle, wild sheep, and wild asses.<sup>(15)</sup> When Alexander of Macedon made conquests in the East he took possession of these parks and they were imitated by his successors, the princes of the Hellenistic kingdoms.

In the middle of the first century A.D. a game park was attached to Nero's Domus Aurea in the very heart of Rome.<sup>(16)</sup> No doubt this

extravagance gave further impetus to the establishment of private game parks and to the painting of paradeisos scenes. The latter satisfied the social ambitions of their Pompeian owners and at the same time gave their houses an illusion of space.

The venationes that were often held in the amphitheatre were a similar type of entertainment. Some of them employed elements of natural scenery in the arena.

The stucco reliefs on the facade of the tomb of N. Festius Ampliatus (?) at Pompeii illustrate such an event. They are distinct from the painted scenes of wildernesses.<sup>(17)</sup>

This interest in wild animals encouraged the development of an import trade especially of animals from Egypt.<sup>(18)</sup>

### 3. Egypt

The effect of contacts with Egypt on Roman gardens was significant. Egyptian subjects became fashionable in wall paintings and garden decoration, and by the first century A.D. there was growing market for copies of Egyptian sculpture.<sup>(19)</sup>

Roullet suggests that these were executed by Egyptian craftsmen settled in Italy, and notes a subsequent degeneration in the quality of their work:<sup>(20)</sup>

"The number of imitations and Egyptianising pieces which survive from the Roman Empire greatly surpasses that of genuine Egyptian antiquities imported into Italy during the same period ... It is interesting to note that the second generation of Egyptian workers in Italy had lost the skill and the style of their fathers ... If Domitian's production could still be classed as Egyptian, Hadrian's creations were often only Egyptianising ... " <sup>(21)</sup>

The fame of the Alexandrian town of Canopus as a place of luxurious leisure and entertainment was doubtless another significant factor in



the spread of this fashion. Seneca disapprovingly compared the Roman resort of Baiae to its Egyptian counterpart.<sup>(22)</sup>

A market arose among Roman garden owners for artificial canals which imitated the one at Canopus (euripi). They were derided by Cicero.<sup>(23)</sup> This type of canal was also in the repertoire of subjects of the Augustan painter Ludius.<sup>(24)</sup>

M. Aemilius Scaurus, aedile in 59 B.C., had a temporary euripus constructed for the first exhibition at Rome of a hippopotamus. It was displayed with five crocodiles.<sup>(25)</sup>

The Egyptian decoration of the Horti Sallustiani on the Pincio at Rome (of the late first or early second century A.D.) included a fountain statue of a hippopotamus in rosso antico.<sup>(26)</sup>

The Villa di Cassio at Tivoli is adjacent to and contemporary with Hadrian's villa, and was decorated with a sculpture of a crocodile, three figures representing Osiris, and three pharaohs.<sup>(27)</sup>

Kapossy's survey of Hellenistic and Roman fountain sculpture demonstrated that fountain figures of animals were employed not only in gardens but also in other types of buildings and especially in bath houses.<sup>(28)</sup>

## CHAPTER TWO

### LANDSCAPE THEMES

The great variety of animal sculpture from the area of Pompeii evokes pastoral, fluvial, marine, and Egyptian settings, and also that of wild animals, of the hunt, which was never far removed from the others in the Roman imagination. Only a few figures were required to create an "excerpt" of a landscape.<sup>(1)</sup>

Closely associated with the landscapes is the imagery of the cult of Bacchus. Representations of Bacchus, his attributes, and the members of his thiasus are commonly found with all types of animal sculpture (see pp. 208-209).

Sculptural displays which represent similar themes often vary in their size, and in their employment of materials. These differences offer insights into the gradations of taste and of wealth in these Campanian communities, and also into the limitations on the availability of sculpture that governed their efforts to introduce glimpses of other landscapes into their gardens.<sup>(2)</sup>

#### 1. Bacchus; pastoral and hunt landscapes

The theme of abundance is prominent in the representations of pastoral and hunting life. Pan is portrayed bearing a fawn (no. 34), and a basket of fruit and a goat's head (no. 88). Similarly, a boy, perhaps Paris, carries a kid and two pigeons (no. 90), while an old shepherd is loaded with a kid, a hare, fruit, and sheaves of corn (no. 91).

A pair of elderly silenoi who grasp the necks of reluctant panth-

eresses stood in the atrium of the Villa dei Papiri at Herculaneum (nos.155-156). They were part of a group of eleven bronze statuettes which were displayed in and around the impluvium. Five sileni and six satyr children were accompanied by two fauns in a niche on the west wall. One played a flute, and the other danced.<sup>(3)</sup>

In a second niche on the same wall, thirteen bronze tiger heads spouted water into a lead basin (nos.174-186). The fragments of wall paintings that have been recovered from the atrium suggest that sacro-idyllic subjects were included among their themes. One fragment depicts a panther head with a ring between its jaws.<sup>(4)</sup>

A painted and gilded marble statue of Bacchus attended by a panther stood in a niche on the wall behind the naos of the temple of Isis at Pompeii. Similar groups in miniature have been found in association with domestic shrines at Pompeii.<sup>(5)</sup>

This animal attribute of Bacchus suffers indignities at the hands of his followers. A weary pantheress sits on its hindquarters as a naked infant cupid plans to take a ride on its back in a comical variation on a well known group (no.160).<sup>(6)</sup>

A marble group popular in this area represents a satyr grasping the neck of a pantheress, now perhaps the victim of sexual lust (nos. 157-159).

This element of Bacchic life was also represented in the large peristyle of the Villa dei Papiri. The group of Pan and the she-goat (no.87) stood at the edge of a group of figures at the eastern end of the long pool (66 x 7m), which formed an "excerpt" of the Bacchic world of pastoralism and the hunt. A sleeping satyr, a pair of deer, and leaping piglet were all sculpted in bronze (nos.3, 22-23). Beside them were bronze busts of Apollo and of Artemis (?). At the other end of the pool lay a drunken satyr, also in bronze.<sup>(7)</sup>

Wojcik (pp.366-367) underlines the contrast between these figures



representing "una forza non ancora acculturata" and other bronze busts which represent persons of "culture", a contrast which is also represented in the choice of busts in the small peristyle of the villa.

A similar collection of statuettes was found in the triclinium which looked onto the pergola in the garden of the Casa del Efebo (fig.72).<sup>(8)</sup>

It consisted of a figure of Pan (no.88), a satyr reclining with a wineskin (length 0.32m), the standing figure of a second Pan, of which only the base with his feet survives, and the hind with her fawn (no.32). The figures are smaller than those from the Villa dei Papiri, and are made of marble, not bronze.

From the same room came a bronze, Bacchic furniture fitting in the form of a mule head crowned with ivy.<sup>(9)</sup> In addition, herm heads, including a Bacchic infant, decorated the trellis-supports in the garden.

The Casa dei Cervi, a large house on the edge of the town of Herculaneum, possessed a small, marble collection of sculpture which Maiuri described as "...la piu copiosa e pregevole serie che sia finora venuta dalle case ercolanesi ...".<sup>(10)</sup>

In the central area of the garden were found the pair of stags under attack from hounds, a drunken satyr staggering under the weight of a wine-skin carried on his left shoulder, and a drunken Hercules (nos.27-28; fig.86). Maiuri suggests that the marble figure of a cupid and fragments of a second figure which were all found at the foot of the garden terrace must have fallen from the terrace under the impact of the stream of mud in A.D.79.<sup>(11)</sup>

The marble table in the garden continued the sculptural theme. Its three legs are each surmounted by a panther head.<sup>(12)</sup>

Pastoral animals are common in Pompeian sacro-idyllic wall paintings,

and scenes in mosaic with recumbent and standing goats were included in the decoration of Hadrian's villa at Tivoli,<sup>(13)</sup> but, like the sculptures of animals, they are a far different medium to the highly wrought rural poems of Vergil.<sup>(14)</sup>

Nevertheless, an accomplished sculptural display was found in the garden of the Casa di Marcus Lucretius (fig.58).<sup>(15)</sup> Several animals were gathered around the central circular pool. Those nearest to the pool were probably connected to the piping system, and spouted their jets of water into the basin.

Two ibises and a duck stand by the water's edge (nos.66, 135-136) while a pair of hares run wild nearby (nos.109-110), and Bacchic characters live their unpredictable lives. There are three satyrs, one of which is in the role of a shepherd (no.89). Another removes a thorn from the hoof of Pan. The scene is overlooked by a silenus with a wineskin, who stands in a mosaic fountain niche. His fountain pipe poured water over the marble steps which fed the pool by means of a straight channel, also of marble.<sup>(16)</sup>

The same landscape was sometimes evoked by means of only a few small sculptures.

The frogs and toads that are characteristic of the Nile (see p.194) are also native to the Bacchic landscape.<sup>(17)</sup> Near the mosaic fountain niche in the small rear courtyard of the Casa del Granduca stood two small rams (see no.163), a pair of marble hares, a marble herm head of a faun, and a marble fountain figure in the form of a silenus.<sup>(18)</sup>

The probability that the bronze bull (no.5) from the house of that name pertains to Bacchus rather than to any of the other divinities of which it was an attribute, is increased by the presence of a carved capital in Noceran tufa upon the right hand entrance post, which represents a bust of Bacchus. Accompanied by cupids and surrounded by serpents, he rises from a garland of acanthus leaves.<sup>(19)</sup>

Some small groups, such as the recumbent he-goat (no.85) and herm head of Bacchus from a room in Casa I 3,25 may represent a period of refurbishment after the earthquake of A.D. 62 rather than the efforts of small collectors (see pp.242-245).

Set among the largely Bacchic herms, relief-sculptures, hanging masks and oscilla of the Casa degli Amorini dorati is a group of wild animals in marble. The boar under attack from a hound, the cat devouring a bird, and the hare stood in a close group on the south side of the central rectangular pool. None exceeded 0.26m in height (nos.2,9,111).<sup>(20)</sup>

The most impressive display of wild animal statuary at Pompeii was that in bronze in the Casa del Citarista. Around a semicircular pool stood six animals in conflict (figs.59-61). Two hounds catch a boar in a surprise attack (no.1), a lion leaps after a fleeing stag (nos.25, 141), and a large serpent rises, hissing (no.166).

A similar scene was created in miniature in the peristyle garden of the Casa della Parete nera. On the rim of a semicircular basin, similar to that in the Casa del Citarista, stood a small marble lion devouring his victim (no.151).

The sculptures from the garden of the Casa di M. Pupius Rufus represented a miniature snake, a lion, and a hare, all in bronze (nos. 167, 96, 142). The latter pair flanked the entrance to the garden (fig.84). Two small marble masks of a silenus were also found. One, with a hole drilled in the mouth, was perhaps employed as a fountain decoration. A third silenus was represented in the form of a terracotta vessel, found near the aedicula together with other similar vessels in the form of two ducks, a goose, a cock, and also a war-elephant (no.73). The collection was overlooked by a marble figure of a nymph which stood in the niche of the aedicula.<sup>(21)</sup>



The hare is the most commonly found small game animal, and was an established Dionysiac animal in ancient art.(22)

The atmosphere of the hunt is created in the garden of the Casa del Camillo by the figure of the antelope attacked by a hound (no.29) and by a group of a boy and a hare (no.114; fig.62). The Bacchic countryside is suggested by the satyr-like features of the boy who recoils from a frog (no.83), and is explicitly stated by the marble Bacchic herm head and by the bronze fountain fittings in the form of a peacock (no.161) and a pine cone. The abundance of this countryside is expressed by the bronze figure of a boy, whose exact location in the garden was not recorded at the time of excavation. He is seated on the ground and holds a pile of fruit in the cloak that covers his lap.(23)

A marble figurine of Venus, consort of Bacchus, occupied the western niche which balanced the one containing no.114. In the room to the south of the garden were found artifacts with attributes of Venus: a bronze fountain decoration in the form of three dolphins (no.35), and a bronze amphora, each handle of which was decorated with the motif of a cupid running with an amphora on his shoulder.(24)

The sculpture of the boy and rabbit of the Casa dei Vettii stood in a similar environment (no.113; fig.82). Around the edge of the peristyle garden were arranged the figures of two satyrs and six other boys, four of whom carried in their hands products of the countryside (nos.60-61, 90, 113). In addition, there was a marble figure of Bacchus at the head of the court and a pair of marble Bacchic herm heads in the centre of the garden. The wall paintings of the fourth Pompeian style around the peristyle walk and in the northern oecus also contained many Bacchic motifs.(25)

The dual character of hunting dog and guard dog that has been

suggested for the dog whose form was preserved in the volcanic deposits that buried the Casa di M. Vesonius Primus is also suggested by the recumbent hounds in the catalogue (nos.124-125).<sup>(26)</sup>

## 2. The marine landscape; attributes of Venus

Garden pools were a common feature of Pompeii, and many were decorated with sculpture. The decoration of the Casa della Fontana piccola, however, develops this theme to an unusual extent. The assemblage of statuettes, wall paintings, pool, and aedicula follows the Hellenistic genre tradition of subjects of shore-life (fig.63). Collignon illustrated this tradition with a marble statue of an old fisherman and more than one angler is featured in the paintings of this courtyard.<sup>(27)</sup>

It also contained a bronze figure of a fisherman and a marble sleeping fisherboy. They stood on the side of the semicircular pool at the base of the aedicula, in the centre of which stood the bronze cupid holding a duck (no.59), as if on a lakeside or next to the sea.<sup>(28)</sup> The fountain mask of a silenus that spouted water in the aedicula suggested the presence of Bacchus.

Large wall paintings extended the marine theme around the walls of the courtyard. The scene in the middle zone on the south wall is dominated by seaside villas, a bridge, a temple, and a sailing boat, and is populated by the familiar fishermen and travellers. The theme was continued on the upper zone of the north wall, and the villa theme occurs also on the north end of the west wall.<sup>(29)</sup>

In addition, a pair of dolphins feature in the mosaic on either side of the arch of the aedicula; and shells add to its marine decoration.<sup>(30)</sup> At regular intervals along the dado there is a small painted

panel containing a marine monster.

The decoration of the Casa del Granduca di Toscana includes several marine subjects.

Against the rear wall of the half peristyle court stands an aedicula, now very damaged but still bearing fragments of blue paint on one of its inner edges. Here stood the marble group of a boy and dolphin (no.51; fig.88).

In the triclinium opposite, at the left of a short range of rooms, the excavators found a mosaic pavement depicting the marriage of Neptune and Amphitrite. The pair are seated in a chariot drawn by two Tritons, and are accompanied by two Nereids, three cupids, and a sea-monster. The mosaic pavement of the adjacent cubiculum depicts fish and ducks. (31)

The wall paintings of the small garden room, however, take cupids for their motif. The back wall was decorated with a painting of Narcissus accompanied by a cupid with a torch, the symbol of his love. In the side fields of the wall were four more cupids. This was apt decoration for a room that looks onto a garden containing the marine boy and his dolphin, the attribute of Venus, mother of cupid. (32)

Sculptural groups which represent boys holding doves, ducks or geese, hares or rabbits might also symbolise love through the animal attributes of Venus and the sentimental treatment of some examples. (33)

The duality of meaning of the figure of the boy and dolphin is again found in the example from the Casa della Fortuna (no.39).

The wall paintings of the triclinium to the south of the peristyle, and of the cubiculum to the west of the peristyle include mythological couples with marine associations: Bacchus finding Ariadne (twice), Neptune and Amymone, and Mars and Venus. (34)

In addition to no.39, a marble figure of a cupid once stood on a brick pilaster at the opposite, SE corner of the peristyle court. He



sits on a rock holding with his left hand and left leg a pierced mask of Pan. (35)

A strongly Bacchic figure from the same garden is the marble fountain piece representing a silenus astride a wine bag. A cupid, sileni, and other Bacchic motifs also appear on the numerous marble reliefs and masks that were originally suspended around the fringe of the peristyle court. (36)

In other groups both dolphins and ducks fall victim to the not always innocent attentions of children (see no.93). (37) Nevertheless, dolphins rescue boys from other sea creatures (nos.44-48).

Small water creatures also appear amid rosettes of acanthus leaves on several small marble fountain fittings. An example from Casa IV 6,3 includes miniature figures of snakes, frogs, lizards, and snails. Another represented a lizard, a duck, a snake, a frog, and a turtle. (38)

### 3. The Egyptian landscape

Several gardens contained statuettes representing animals characteristic of the Nile landscape, and sometimes also Egyptian gods and rulers. These and the distinctive garden pools and wall paintings offer an insight into the concept of Egypt that was prevalent at Pompeii in the first century A.D.

Roullet comments on the nature of Egyptian sculptures imported to Rome:

"They are mostly obelisks, sphinxes, lions, the puzzling ex-votos, the animal-headed gods (roughly the idea that the twentieth century visitor gets after a visit to a museum)." (39)

The number of cult statues is small in proportion to the number of decorative works in Roullet's survey. This possibly reflects the way

in which most of the sculptures were employed, even after taking into consideration the possibility of Christian destruction of Egyptian cult figures.<sup>(40)</sup>

The gardens of the Casa di D. Octavius Quartio gather many of the elements that are indicative of the Egyptian garden at Pompeii, though some elements inevitably allude to a more generalised wild landscape.

The long pool or euripus extends in an east-west direction along the garden terrace for around twenty metres. It is around one metre in width and terminates at its eastern end with a masonry biclinium and a fountain aedicula. It is spanned by two marble bridges, once at the point of intersection with the euripus of the lower garden. The latter is around fifty metres long and was fed through a nymphaeum fountain at the foot of the terrace (figs.64-67) <sup>(41)</sup>; for the euripus of Hadrian's villa at Tivoli see pp.206-207, fig.105.

The euripus was the axis for a series of wall paintings and small marble sculptures which represented wild animals and allusions to Egypt.<sup>(42)</sup>

Lions occur in both media on the terrace (nos.148-149 and p.187). The group of the hound and hare (no.128), on the other hand, was not a common subject in the wall paintings of Pompeii, and is also rare in surviving three dimensional representations in Roman art.

A figure of the river-god Nile with a palm branch in his right hand lies at the eastern end of the euripus and the Egyptian location is confirmed by the figure of a sphinx (no.170). Female sphinxes were also represented in the relief decoration of a marble table which stood in the centre of the lower garden.<sup>(43)</sup>

In addition, Tran tam Tinh interprets a pair of sculptures that stood by the pool as a Pharaonic herm and a bust of Zeus-Serapis.<sup>(44)</sup>

Other Egyptian figures stood in the short arm of the terrace, at

its western end, within the columns of a small peristyle (fig.65). Fragments of six terracotta figurines were found, of which two, that of a Bes and a standing Pharaonic figure, were restored in the years following excavation.<sup>(45)</sup> Others were perhaps stolen in ancient excavations. Nearby stood the marble group of the heron struggling with a snake (no.140).

The four large painted panels on the north wall of the terrace provided a background for the two rows of statuettes around the euripus, together they created a three dimensional scene.<sup>(46)</sup>

Related subjects were included among the scenes of wild animals. Orpheus among the charmed animals was depicted on the outer wall of the oecus that contained the Hercules and Iliad friezes at the western end of the terrace (cf. fig.65). On the western side of the lower garden on the outer wall of the shrine room of Isis is a fragmentary painting of Meleager on a hunt.<sup>(47)</sup>

The square columns beside the euripus on the terrace supported a pergola along its length and were decorated with Egyptian motifs.

On the sides facing the intercolumnations were paintings of solar discs on top of tall, slender columns. On the sides looking onto the pool, on the other hand, stood Egyptian herms. Where the water channel branched off towards the lower garden stand two columns bearing the remains of stylised figures of Isiac priests in ritual pose.<sup>(48)</sup>

At the eastern end of the terrace these figures complemented herms painted between the long panel of wild animal scenes on the adjacent wall, although they were by no means symmetrically placed on either side of the pool, nor equal in number (fig.66).

Behind the biclinium is a single dolium planted in the ground up to its rim and covered by a large slab. It perhaps contained sacred water for use in religious ceremonies employing the shrine of Isis at the other end of the terrace.<sup>(49)</sup> This interpretation has also been



suggested for a series of forty four jars found buried up to their necks along the east side of the lower garden.<sup>(50)</sup>

In addition, a system of channels below the ground level of the lower garden allowed the waters of the higher euripus to be released over the plants below, perhaps in a theatrical re-enactment of the periodic flooding of the Nile.<sup>(51)</sup>

These interpretations are conjectural, but the latter is supported by the water system around the pergola in the garden of the Casa del Efebo (figs.72-74). Water ran down the fountain steps into a small marble pool, and flowed along a channel to a jet in the centre of the triclinium-table. The surrounding triclinium-bench was painted with Nilotic scenes (see p.164 ).<sup>(52)</sup>

#### Other Egyptian gardens at Pompeii.

An Egyptian garden in miniature was created in the much smaller garden of the Casa del Granduca which contained a small euripus (2.60m x 1.15m) divided into three basins. It lies parallel to the southern, rear wall of the garden, onto which is engaged a fountain aedicula (fig. 68).<sup>(53)</sup> At the bottom of the facade of the aedicula and near the edge of the pool is a single rectangular mosaic panel depicting a small Nile scene (see pp. 162-163).

On a much larger scale is the garden display of the Praedia di Iulia Felix. Its long euripus is spanned by three marble bridges and was surrounded by several marble sculptures including an ibis struggling with a lizard, and a crab (nos.139, 18;figs.69-70).

The depiction of Nilotic fauna was extended into a grotto-triclinium under the portico to the west of the pool, from which much of the euripus is visible (see p.163, . fig.71).

Here the Egyptian decorative scheme is again associated with

Egyptian cults. The excavators found an aedicula at the southern end of the portico painted with the figures of Isis, Serapis (?), Anubis, and a priestess (?), and also a silver amulette representing Harpocrates. (54)

An Egyptian connotation is given to the garden pool and animal sculptures (nos. 2, 9, 111) of the Casa degli Amorini dorati by the paintings of Egyptian deities and cult symbols in the SE corner of the peristyle walk. The excavators also found marble figures of Horus and of Isis-Fortuna and a terracotta lamp which carries representations of Isis, Harpocrates, and Anubis. (55)

The garden of the Casa di Accepus e Euhodia did not possess a euripus but was decorated with Egyptian terracotta figures and marble animals within a modest framework of four small herm heads (height 0.16-0.17m). (56)

All of the green glazed terracotta figurines were found in many fragments. Two represented the god Bes (heights 0.22, 0.35m). The head was missing from a third, standing, ithyphallic figure with a lion skin cast around the shoulders (height 0.35m).

Three of the herm heads were of marble, two of which represented Bacchus with a beard and diadem, and the third represented a silenus. The fourth was of rosso antico and portrayed Bacchus with his head wreathed with ivy.

There were also a pair of marble fluted table supports whose bases carried the inscription ΣΑΡΑΤΤΙΩΝΟΣ. (57)

With these objects were found two small marble fountain figures in the forms of a frog and a turtle (nos. 74, 188).

A single representation of an animal might evoke the Egyptian landscape. In a painting of a naval battle between the Egyptians and Persians executed for Ptolemy III in the third century B.C., Nealces included a crocodile in conflict with an ass in order to identify the

stretch of water as the river Nile.<sup>(58)</sup>

A sphinx, crocodile, and cobra are included as symbols of Egypt in both examples of the wall painting depicting the reception of Io in Egypt by Isis.<sup>(59)</sup> Similarly, a sphinx and a crocodile are represented on the statue of the Nile from the Iseum Campense at Rome.<sup>(60)</sup>

A series of isolated figures of Egyptian animals are placed in the six intercolumnations of the decorative arcade around a marble water basin (?) of the second century A.D. from Pozzuoli. The reliefs represent a pair of hippopotamuses, a pair of ducks, a group of a pygmy (?) and a crocodile, and a group of an ibis and a snake.<sup>(61)</sup>

The marble ducks and toad that were found in the Casa dei Capitelli figurati were apparently not part of a larger decorative scheme such as those described above, but they might, nevertheless, have evoked the Nile.

A pair of marble fountain frogs were found in the garden of Casa I 2,17. They might evoke any river landscape, but a terracotta bust possibly representing the goddess Isis again suggests that of the Nile.<sup>(62)</sup>

#### Gardens with adjacent Nilotic wall paintings and mosaics

In some Pompeian houses Nilotic wall paintings and mosaics were employed to complement or replace animal statuary. The similarities between the animals represented in these scenes and their equivalents in animal statuary from the area of Pompeii are given below (pp. 184ff).

The large painted scene with wild animals on the rear, NW wall of the courtyard of the Casa dei Ceii is flanked on the SW and NE walls by large painted scenes of Egyptian landscape.<sup>(63)</sup>

The painting on the SW wall is a Nile scene inhabited by pygmies and dominated by towering buildings in the centre. Two figures cross



a bridge and others travel in a boat. In the foreground is a horned altar which is a distinctive Egyptian object.

Near the altar a pigmy balances on the back of a hippopotamus which is poorly represented in orange-brown paint (length 0.36m). Above the altar and next to the Nile lies a crocodile. It is coloured yellow with a green upper surface (length 0.63m). Ibises perch near the bridge and on a rock in the foreground. Unfortunately the upper part of the wall painting is lost.

A marble fountain ornament from Salona and now in the museum at Spalato illustrates in high relief a similar Nile scene representing pygmies in a boat who are surrounded by crocodiles, hippopotamuses and crabs. (64)

The painting which covers the NE wall is a sacro-idyllic scene in an Egyptian setting. It is inhabited by human figures of normal stature. There are shrines with enclosures and trees and a figure of Priapus in front of which two women converse. Palm trees, another horned altar, and a figure of a sphinx on a high pedestal are particularly evocative of Egypt. The channels of water that run through the scene are probably those of the Nile. The upper part of the painting to the right is now lost.

Elements from a painting like that of the Casa dei Ceii are used in a small mosaic scene on the aedicula in the garden of the Casa del Granduca (fig.68). (65) The niche is decorated with coloured mosaic and pumice inset with murex and oyster shells and is dated by Sear to the first half of the first century A.D. The decoration on the front of the aedicula is vegetal except for a rectangular panel (0.625 x 0.24m) which depicts a Nile scene.

On a blue ground stands a hippopotamus coloured brown and yellow which bares its teeth at two pygmies (?) passing in a boat. One of the figures stands to hurl a rock at their assailant. There are reeds

and palm trees and on the left stands a hut.

On the soffit of the niche is a mosaic panel which depicts an ibis standing next to an altar, a palm frond, and an urn.

The miniature Egyptian scene complements the small euripus over which it stands. Both are in proportion with the small size of the courtyard. The other walls of the courtyard are painted with garden scenes comprising large leafy plants above a trellis.

In the Praedia di Iulia Felix the walls of the grotto-triclinium which overlooks the euripus and its animal sculptures were covered with painted Nile scenes of the fourth Pompeian style (fig.71).<sup>(66)</sup>

The room has a barrel vaulted roof, and a line of three niches on the rear wall. From the central niche runs a set of marble fountain steps. Below them and in the centre of the room stands a masonry triclinium-bench with marble revetment.<sup>(67)</sup>

The Nile scenes filled the wall space above a marble dado which is 1.30m high and below the cornice at the base of the vault.<sup>(68)</sup> On the side walls this comprises a field of 1.68m in height.

On the east wall to the left of the large doorway is preserved a fragment which represents a crocodile coiled back on itself as it turns sharply to its right. There is an identical crocodile on the north wall concealed among reeds as a boat containing pigmies passes behind.<sup>(69)</sup> In the foreground to the right is the back view of a pygmy who is armed with a shield and a branch. Near him on the water swims a duck.

On the south wall is a fragment containing the lower part of a hippopotamus which stands with its feet in the water next to lotus leaves.<sup>(70)</sup>

Fragments of blue plaster in other parts of the room show that the water scenes ran around the entire nymphaeum.

Painted Nile scenes were employed in a similar way in the Casa

dei Pigmei. A room containing large Nile scenes overlooked a landscape of wild animals painted on the western and northern walls of the peristyle garden. According to early descriptions the garden panorama, now completely lost, included a lion devouring a goat, a bear attacking a stag, a second goat drinking at a fountain, three dogs attacking a boar, a tiger, and two rabbits.<sup>(71)</sup>

The scenes in the oecus, on the other hand, are of comical river-side incidents. A crocodile chases a pair of pygmies, one of whom has climbed up a palm tree. Two other pygmies sail in a boat past an island on which stands a sanctuary. There are other buildings, ducks, another crocodile, and the figure of a crocodile upon a column (cf. no.21).<sup>(72)</sup>

The paintings extend to a cornice on the upper part of the wall and rest on a dado depicting bushy green plants which add to the naturalistic effect.

Nile scenes are found in an unusual place in the Casa del Efebo. Along the low sides of the garden triclinium-bench runs the blue stream of the Nile which links several scenes set within red frames (figs. 73-74).<sup>(73)</sup>

There are the Nile animals familiar from other painted Nile scenes: a hippopotamus of a pale brown coloration,<sup>(74)</sup> an inactive crocodile in blue and pale brown and a second, baring its teeth, coloured dark brown and white,<sup>(75)</sup> and several ibises and ducks.

In addition, on the inner eastern side of the bench, there is a depiction of a statue of the Apis-bull upon a pedestal beside a shrine (cf. no.7).<sup>(76)</sup> Shrines, enclosures, bridges, altars, thatched huts, obelisks, offerants, pygmies, and boats populate the scenes, making these miniature paintings highly evocative of the Nile landscape.

In the time of the third Pompeian style of wall painting, elements of the large Egyptian scenes were isolated and often reduced in size,



and employed as small details in still life and garden scenes.<sup>(77)</sup>

Pompeian householders were familiar with the Egyptian fauna and landscape in both large and small scale representations, and it is not surprising to find that landscape evoked in their gardens, too, by means of animal statuary and pools.

#### 4. The mixing of landscape themes

The descriptions given above follow individual themes in the decoration of several houses, but in reality these themes are often combined with each other and with other subjects.

Zanker has described the collection of themes represented in the statuary of the Casa di D. Octavius Quartio:

"Der liegende Flussgott und die Sphinx passen zu einer Euripus-Ausstattung, die Hermen gehören an Gartenwege, das sitzende Satyrknäblein verlangt nach einem dionysischen Park, die beiden Tierkampfgruppen nach einem Paradeisos, die häufig in Villen zu findenden Musen endlich nach einem Museion." (78)

Adjacent to the marine wall paintings of the peristyle court of the Casa della Fontana piccola that are described above are panels depicting other themes. Sacred landscapes filled the middle zone of the southern end of the west wall and a garden painting surrounded the aedicula.<sup>(79)</sup>

In addition to the statuettes evocative of the Bacchic countryside (described above pp.148ff.), the gardens of the Villa dei Papiri possessed a pair of boys with dolphins awaiting their places on a fountain basin probably beyond the large peristyle (nos.40-41).

The decoration of the rear court of the Casa del Granduca similarly comprised both rural and marine subjects. Near the Bacchic sculptures in the fountain aedicula (see above p.151) a marble dolphin was discovered (no.38).

It has been noted that animals of the hunt are sometimes present in a pastoral setting, notably in the Villa dei Papyri and the Casa di Marcus Lucretius. In his discussion of the latter Kapossy notes that the mixing of tame and wild animals was a feature of the mythological aurea aetas.<sup>(80)</sup>

To this combination, however, the owner of the house added a pair of marble groups of dolphins and cupids (nos.47-48). They stood near to the opening onto the tablinum, as if to introduce the garden display to those occupying the room (fig.58).

The inclusion of cupids within the Bacchic entourage was by now traditional.<sup>(81)</sup> Another example is found in the range of sculptures found in the Casa della Fortuna (see pp.155-156).

The scheme of the Casa di Marcus Lucretius, however, was perhaps inspired by the sculptural displays of larger villas such as the one represented on a marble relief in the Vatican Museum.<sup>(82)</sup>

The animals of a paradeisos are depicted behind a balustrade. A hound chases a boar, a bear and a bull leap towards each other, and a lion springs after a deer. Pairs of herms stand behind the balustrade. In front, in a pair of niches, are two statues representing cupids, each standing on a pedestal. The disposition of the cupids, herms, and animals is similar, though by no means identical, to that of the sculptures in the Pompeian garden.

From the viewpoint of an occupant of the northerly oecus the garden of the Casa dei Vettii is similarly arranged (fig.82). The sculptures around the fringe of the court and the pair of herms are introduced by the only surviving pair of figures from the garden, that of boys holding grapes and ducks (nos.60-61). In this garden the prominent pair are made of bronze, not marble.

Around the euripus in the Praedia di Iulia Felix there were not only water animals appropriate to the Nile (nos.18, 139) but also male

figures carrying animals and products of the Bacchic countryside. A youth holds a duck and some grapes (no.62); Pan carries a young deer in his cape (no.34). A third marble figure is of a youth with an animal skin.<sup>(83)</sup> Nearby was the room decorated with large Nile scenes (fig.69 ; above p.163).

A similar combination was discovered in the Casa del Efebo. A collection of marble figures belonging to the Bacchic countryside was found in a room overlooking the garden triclinium-bench decorated with Nile scenes and the paradeisos paintings on the adjacent wall (fig.73 ; above p.150).

### Inclusion of garden scenes

A prominent feature of Pompeian gardens is the combination of depictions of gardens and landscape paintings. This establishes a contrast in the imagination between the cultivated garden and the wild terrain beyond.

Life size garden paintings had appeared in Italy in the early Empire apparently in buildings owned by members of the court circle, such as the "Villa di Livia" at Prima porta, the Villa della Farnesina, and the Auditorium di Maecenas at Rome.<sup>(84)</sup>

Popular on the garden walls of Pompeii and Herculaneum in the time of the third and fourth styles, they sometimes include pedestals and fountain supports in the form of seated sphinxes that, like the inclusion of palms among the vegetative decoration, strongly suggest an Egyptian origin.<sup>(85)</sup> A fountain basin resting on a sphinx is depicted among plants in the corner of the paradeisos painting of the Casa dei Ceii, where it appears to flow into the adjacent gutter.<sup>(86)</sup>

Miniature garden scenes (horti conclusi) were apparently derived from these large paintings and were popular in the time of the third



style. They were easily inserted into wall painting schemes, like those in the tablinum of the Casa di M. Lucretius Fronto which looks onto a garden decorated with paradeisos scenes.<sup>(87)</sup>

A variety of birds, from blackbirds and swallows to egrets and peacocks, populates many paintings of gardens. More unusual is the inclusion of a duck and a heron pecking at a snake in a garden scene from Casa III, 11 at Herculaneum (cf. nos. 66, 140).<sup>(88)</sup>

The employment of painted plants in the dado beneath an Egyptian landscape has already been noted (p. 164). This garden motif is also used beneath the paradeisos scenes in many houses, and notably under those of the Casa di D. Octavius Quartio where they are punctuated by three painted herms and a bubbling fountain vase (fig. 66). This gives the effect of a wild landscape beyond the perimeter of the garden.

The distinction between the garden and the wild landscape is demonstrated clearly and on a large scale in the garden of the Casa di Romulo e Remo (figs. 75-76).

Large painted scenes are deployed in relation to the peristyle colonnade. The elaborate garden scene covers the SW wall of the court that lacks a portico. Its elements include a recessed, low wall, a bubbling fountain vase, a peacock and other birds, and a pair of nymphs on pedestals who each hold a water basin. Behind the wall is the reclining figure of a Silenus and tall, leafy plants.<sup>(89)</sup>

The paradeisos painting, on the other hand, covers the walls of the peristyle walk to the NW, again beyond the centrally placed garden painting. (fig. 77).

In the Casa dell'Orso the paradeisos scene is placed above the garden painting. A bear rushes towards a boar in the zone above the central garden panels and aedicula (fig. 78, background).

A similar scheme is preserved in the peristyle garden of the Casa del Efebo (fig. 72). The lower part of the walls that are not covered

by a portico is painted with representations of a trellis interrupted at regular intervals by semicircular recesses containing fountain basins. Above this rise the slender white wooden supports and architrave of a painted pergola, decorated with hanging garlands. Between the posts are tall, leafy plants.

Above the architrave at the top of the west wall is preserved a fragment of paradeisos wall painting. It depicts a pantheress turning angrily beside rocks and a single tree trunk.

In the wall painting in the court of the Casa del Orfeo the paradeisos scene is again above the pair of garden panels but also intrudes between them in order to emphasise the power of Orpheus to lead wild animals close to the householder and his guests (fig.79).<sup>(90)</sup>

Several themes are placed together in the wall paintings of the nymphaeum of the Casa del Centenario (fig.80).<sup>(91)</sup>

Paradeisos animals inhabit a space on the rear, south wall on either side of a fountain aedicula and above a masonry water channel.

On the east and west walls leafy plants are depicted on either side of a painted aedicula. Marble sphinxes supporting water basins sit in the lower corners of these scenes.

Around the lower part of all four walls runs a painted water-course containing a variety of fish<sup>(92)</sup>; on the side walls ducks and swans sit on leafy beds upon the water.

The dado continues the garden theme with a representation of a masonry wall pierced by rectangular holes which are filled by trellis. Plants are depicted in the channel along the top of this wall.

Again the garden is the central theme, though here it is interrupted by the painted fish tank. Beyond is the wild life park. The distribution of the themes reveals the owner's mental picture of the lifestyle of the wealthy villas to which he aspired.

Zanker describes the implications of this wall painting scheme:

"Das Verbindende von Gebautem und Gemaltem in diesem Brunnenraum ist wieder die Gartenwelt der Luxusvilla. Jedes einzelne Sujet erinnert an ein bestimmtes Element, als Ganzes ist es ein monströses mixtum compositum. Hier wird es überdeutlich, dass es den Betrachtern einer solchen Ausstattung primär auf vielfältige Imaginationsanreize ankam, die ihnen halfen, sich in jene glückliche Welt zu versetzen. Sie müssen dabei über ein auch schärfste Kontraste zur Wirklichkeit überspringendes Assoziationsvermögen verfügt haben!" (93)



## CHAPTER THREE

### ANIMAL SCULPTURE AND THE POMPEIAN HOUSE

#### 1. Balanced sculptural displays

The large, open area of the peristyle garden was suitable for informal groupings of animal sculptures, such as those found by the side of the central pool in the garden of the Casa degli Amorini dorati (nos.2, 9, 111).

Several gardens, on the other hand, display an awareness of symmetry in their arrangement of sculpture. Symmetry was a feature of sculptural displays in the Graeco-Roman world particularly from the time of the elaborate Greek funerary monuments of the fourth century B.C. (e.g. fig.81). Where absolute symmetry of mirror-image pairs was not feasible, a balanced distribution of dissimilar sculptures on top of the podium might still be achieved.<sup>(1)</sup>

A balanced plan was also suggested by the symmetrical arrangement of aediculae, recesses, and fountain basins in the miniature horti conclusi that decorated many Pompeian houses (see pp. 167-168).<sup>(2)</sup>

Some gardens also had a formal, balanced planting scheme, as indicated by the root cavities in the Casa I 12,11. The formal pattern of shrubs lay in front of a large wild animal painting on the adjacent wall.<sup>(3)</sup>

Other houses display symmetry in the arrangement of the elements of large wall paintings. In an example in the peristyle garden of the Casa di Sallustius a pair of painted nymphs holding water basins flank a landscape scene depicting the myth of Acteon and Diana. These in turn are flanked by a pair of small rooms.<sup>(4)</sup> A similar pair of

nymphs stand on either side of a bubbling fountain vase in a garden scene painted on the garden wall of the Casa di Romulo e Remo (fig.76 ).

The sculptural display that employs this arrangement to the greatest effect is perhaps that of the Casa di Marcus Lucretius (fig. 58).

The figures are arranged to the advantage of occupants of the adjacent tablinum. The central circular pool provides a point of reference for the appreciation of their symmetry.

Pairs of marble dolphins and hares were placed on either side of the pool towards the front of the garden. Other sculptures stood in groups around the pool in a pattern that allowed a complete, unobstructed view from the tablinum.<sup>(5)</sup>

A marble silenus, the fountain aedicula in which it stood, and the marble group of the satyr and Pan lay along the central line of sight from the tablinum. Four herms were arranged symmetrically to either side of this line.

A balanced set of niches provide an ideal setting for a display of sculpture.<sup>(6)</sup> On the garden wall of the Casa del Camillo a small arched niche is flanked by a pair with squared tops (fig.62).

A sculpture was placed in each niche and also in both spaces between the three niches, creating an extensive display behind the other sculptures of the garden which was appreciated from three adjacent rooms.

In the Casa dei Vettii the shape of the peristyle itself determined the formal pattern of the sculptural display (figs.82-83).<sup>(7)</sup>

The twelve figures stand on masonry plinths which are engaged to the peristyle columns. There is a base engaged to each of the four columns on the short sides of the court, and a further two columns near the middle of each of the long sides. The latter four figures were placed slightly away from the centre of the sides of the court

in order to offer lines of sight both from the atrium and the large oecus at the northern end of the court.

The fountain figures at the corners of the peristyle sprayed water into round marble basins on fluted supports. The pairs along the sides of the court each spouted into an adjacent rectangular marble basin standing on plain, rectangular supports. From these basins the water spilled into the gutter.

The three fountain groups that included animals (nos. 60-61, 113) sprayed water through the mouths of the animal. In the case of the other statuettes a waterpipe was placed beside the figure, or, as an examination of the marble Bacchus and the pair of boys from the centre of the west side demonstrates, through a hole beneath an arm.

All but the most northerly of the bases on the east side of the court were occupied at the time of excavation. Two of these vacant places would have been eventually filled, perhaps, by two marble figures found in the kitchen. They represent Priapus (fragmented) and a youth holding a club on his shoulder.<sup>(8)</sup>

The formal plan was maintained in the centre of the court in the placing of the fountains and their rectangular basins, of the pair of double herm heads on columns, and of the central round marble basin.

This example of formally arranged sculpture is unrivalled at Pompeii.

In the garden of the Praedia di Iulia Felix the pool and its bridges determine the arrangement of the sculptures. According to the original excavation report figures were placed in the corners of the pool and at the points along its side where it was interrupted by small marble bridges (figs. 69-70).<sup>(9)</sup>

This arrangement was complemented, on one side, by the regularly spaced marble columns of the long parallel portico, and, on the other side, by a row of large decorative recesses in the garden wall.



The furniture of the garden of the Casa di M. Pupius Rufus is arranged symmetrically in a way that can be best appreciated when approached from the entrance to the house (figs.84-85).

The atrium and tablinum lay along an axis that ends in the aedicula at the rear of the garden. Flanking this axis were the two bronze animals which stood on plinths at either side of the entrance to the garden from the tablinum (nos.96, 142).

The four columns of the pergola were symmetrically placed on either side of this axis, and the biclinium and the circular marble table stood centrally between them. All these items would have framed the marble figure of the nymph within the rear aedicula from the point of view of a person occupying the tablinum, atrium, or house-entrance.<sup>(10)</sup>

The furniture in the garden of the Villa delle Colonne a mosaico is similarly arranged along a line between the adjacent entrance and the fountain aedicula. The four columns of the pergola stood formally in line with the niche of the aedicula, which itself was flanked by a pair of animal figures on low plinths (nos.79, 115).<sup>(11)</sup>

The sculptural display on the terrace of the Casa di D. Octavius Quartio combines several elements of design described above.

The marble figures were placed at intervals along the sides of the long euripus. This was complemented to the north by the parallel colonnade of the pergola, and to the south by the three herms painted between the large landscape panels on the terrace wall (figs.66-67).

For the benefit of occupants of the biclinium the pairs of columns and paintings around the door to the shrine of Isis created a balanced background to the sculptures around the euripus.

The outline of the garden and its colonnades, the shape of its pool, and the location of diners or visitors to the houses were all influences on the design of a sculpture garden. The sculpture itself was just one element among several to be considered in the creation of

a design. It may often have been the final addition to a garden, which would have facilitated changes in the sculptural display.

## Hermes

The design of some Roman gardens were dominated by herms. This is reflected in the presence of painted herms on the terrace wall of the Casa di D. Octavius Quartio, and of herms in the relief in the Vatican museum (above p.166).<sup>(12)</sup>

A large herm garden was found in a villa near the Sarno, SW of Pompeii. In each of the corners of the large peristyle stood a marble pillar surmounted by a double head. These portrayed sileni, satyrs, maenads and also, in one instance, Mercury. A marble fountain basin was supported by the head and arms of a kneeling satyr. The garden was overlooked from one end by a bronze figure of Hercules, to the benefit of occupants in the adjacent triclinium.<sup>(13)</sup>

A similar framework of herms was cast around the pool and sculptures of the Casa di Marcus Lucretius. A pair of double herms of Bacchus flanked the fountain steps and aedicula at the back of the garden and another pair of the same subject framed the front part of the display for the benefit of occupants of the tablinum (fig.58).<sup>(14)</sup>

The same arrangement on a smaller scale was employed for the display of the bronze wild animals at the western end of the central peristyle garden in the Casa del Citarista (figs.59-61).

The figures stood on the curving edge of the semicircular pool and were viewed by the occupants of the adjacent room (indicated on plan). across the water in the marble pool.

The display was framed by a pair of double herm heads (reputedly both of Bacchus and Ariadne) which were found on the edge of the basin. The Bacchic theme was also stated in the oscilla of this garden.<sup>(15)</sup>

A pair of herm heads on round marble shafts with an ivy relief played an interesting role in the garden of the Casa dei Vettii (fig. 82).<sup>(16)</sup>

The double heads represent Bacchus and Ariadne, and a silenus and a bacchant. They form a focus of Bacchic imagery for the northern end of the garden which at the southern end is provided by a full-length figure of the god.

Moreover, from the viewpoint of the occupants of the northern oecus they front over two thirds of the garden area.

Finds of herm heads with smaller collections of sculpture perhaps indicate the preparation of similar displays.

On the side of the industrial basin in the Fullonica di Vesonius Primus the excavators found not only the marble hare (no.103) but also a pair of double headed marble herms each representing Bacchus and Ariadne, and also a marble mask of a silenus.<sup>(17)</sup>

Similarly, in the peristyle room of Casa I 3,25 a marble herm head of Bacchus was found with the marble fountain piece in the form of a recumbent he-goat (no.85).<sup>(18)</sup> A pair of herms was also found in the same house as a figure reputedly of Hercules and a hound (no. 131).<sup>(19)</sup>

## 2. The peristyle court

Movement from one part of the house to another was facilitated by the covered peristyle walks around the courtyards which kept off both the rain and the heat of the sun. The peristyle court was passed by in the activity of everyday life, even in small houses, making it a natural site for a display of sculpture.

On hot days the peristyle court of the Casa di Romulo e Remo with an internal area of around' twenty square metres (fig.75) became as



detached from the life of the rest of the house as did the large courtyard of the Caserma dei Gladiatori which covers around two hundred and seventy square metres.

Moreover, the larger courts often offered wider peristyle walks which would have encouraged activity to take place in the corridor. That of the Caserma has an average width of around three and a half metres which compares favourably with the average width of one and a half to three metres.

Even in the garden of the Casa del Camillo which was not surrounded by a portico, the arrangement of the rooms made it unnecessary to walk across the central area of the garden. The most direct path between rooms skirted the garden (fig.62).

#### Courtyard walls

Masonry barriers or fences around the courtyard added to its detachment. When a cryptoporticus surrounded the garden as in the Casa dei Cervi at Herculaneum, the view of the garden sculpture would have been limited to occasional glimpses through the large windows (see nos.27-28 and fig.86).<sup>(20)</sup>

More common is the pluteal wall, a low wall between the columns of the peristyle, which limited the access to the court to occasional breaks along its length. These often coincided with the approaches from the tablinum and main oecus. The low walls were sometimes painted with the figures of animals and plants.<sup>(21)</sup>

In some houses the garden is only partially surrounded by the peristyle colonnade. The rectangle is completed by one of the perimeter walls of the house. This too placed the courtyard to the side of everyday movement.

An example is the small garden of the Casa del Granduca di Toscana which has an internal area of around seventeen square metres (fig.88).

It is surrounded on two sides by an equally wide passageway which runs through the centre of the house. The garden became a "sideshow" for the household. A fountain aedicula was built onto the boundary wall in which was placed a marble fountain figure (no.51).

Similarly, in houses where the half peristyle lay at the rear of the house, as in the Casa della Fontana piccola and the Casa del Granduca, the pluteal wall marked off an area that had no use as a thoroughfare, Fountain aediculae and statuettes were sometimes erected in these gardens and were particularly effective if they lay on a line of sight from the entrance to the house (cf. a view on this line of sight into the rear court of the Casa della Fontana piccola: fig.63 ).<sup>(22)</sup>

Although the garden of the Casa di Marcus Lucretius is centrally placed in the house and does not have a wide peristyle walk, the irregular plan of the house isolates the garden.

The large opening at the back of the tablinum reveals that the garden level is 0.9m above its own. In order to enter the garden a visitor from the atrium must ascend the steps to the left of the tablinum and either proceed to a small break in the pluteal wall at the NW side of the garden, or continue his walk around the entire garden to the open SE side.<sup>(23)</sup> Awkwardly placed for everyday activities, this garden offered a prominent site for sculpture.

An open space which brought light and air into these small houses but which was often inaccessible was the ideal setting for eye-catching displays of wall paintings and sculpture.

### 3. Garden rooms

Garden sculpture might have been enjoyed either from adjacent rooms or from the comfort of a garden triclinium-bench, sometimes situated under a pergola. A fine pergola stands at the edge of the

garden of the Casa dei Cervi. It is constructed of four large masonry columns and is flanked by two small viridaria. In the opposite direction there is a fine view from its elevated terrace on the edge of the town (figs.86-87). (24)

There are often several rooms around the peristyle which look onto the garden through either a large doorway or a rectangular window.

Richardson describes the developments in the design of the Pompeian dining room, especially the appearance of the long narrow dining room in the time of the second style. (25)

Its considerable length provided an area for the preparation of food by the servants

"... that after the meal could be used as a performing area by the entertainers. At this end, except when the room is clearly for winter use, a doorway fills the whole wall, and the vista through this, usually of a peristyle garden, would have made a backdrop for the performance that allowed manipulation of entrances." (26)

Naturalistic wall painting or sculpture in the garden itself was not only a "backdrop" of this sort, but a permanent display.

Larger houses could afford the space for a garden room or set of rooms adjacent to the rear courtyard and well away from the entrance complex. (27)

The room in the SW corner of the garden of the Praedia di Iulia Felix has a broad view of the euripus and its statuettes through its single window (fig.69 and background of fig.70). The dado of this room, like many others, was painted with a series of green bushy plants which brought an element of the garden into the room and enhanced the enjoyment of the view over the adjacent garden.

Occupants of the large oecus to the north of the peristyle garden of the Casa dei Vettii were able to appreciate the formal display of sculpture through its wide doorway (fig.82).

The sculptural display of central peristyle of the Casa del Citarista



is oriented towards the occupants of the central western room (indicated in fig.59).

The masonry spur which projects from the curving edge of the basin is aligned with this room. This enabled the group of boar and hounds (no.1) to be displayed to the greatest effect in the curving rank of animal figures (figs.60-61).<sup>(28)</sup>

This display shows the problems posed by peristyle columns. The view of the pool from the adjacent tablinum is obscured by a corner column and a piece of walling. At the other, eastern end of the garden the view from a central position in the southerly rooms (indicated on fig.59) is tightly framed by two columns of the peristyle and, no doubt, was often obscured.

A peristyle column certainly blocked the line of sight of occupants of the adjacent exedra to the north.

This problem was overcome by the unusual design of the peristyle of the Casa del Menandro. The columns of the court stand in an irregular series in order to offer uninterrupted views of the garden from the rooms to the east and from the tablinum on the north side.<sup>(29)</sup>

On the other hand, the view of the garden from the tablinum is sometimes enhanced by the frame of a pair of peristyle columns, e.g. in the Casa di Orfeo and the Casa della Fontana piccola (fig.63).

The windows themselves framed the adjacent display in houses where they looked squarely onto the garden. An example is in the oecus of the Casa dello Scheletro at Herculaneum, which overlooked a garden aedicula and a wall painting of a garden.<sup>(30)</sup>

In smaller gardens, however, the view from windows was sometimes restricted. The garden triclinium of the Casa del Granduca di Toscana offered a view of only the forepart of the adjacent garden through its single window (fig.88). The garden aedicula and its fountain figure

(no.51) were outside the line of sight.

Similarly, occupants of the summer triclinium and exedra that stand adjacent to the atrium-complex in the Casa della Caccia antica enjoyed at most only one of the two walls covered with animal wall paintings (figs.90-91). The small windows on the SE and NE walls of the rear courtyard of the Casa dei Ceii again gave only limited views of the paradeisos painting that decorated the court.

The statuary garden that is most like a three dimensional painting is that of the Casa di Marcus Lucretius. It is seen through the wide frame of the opening at the back of the tablinum (width 5.2m), and is raised to eye-level.

The bottom of the opening sits only a little above the base zone of the wall paintings of the tablinum, a feature which enhances the effect of the statuary tableau.

The adjacent window in the triclinium fenestratum to the east of the garden again sits on top of the dado. It exactly fills the place of a large right hand panel in the central zone of the balanced wall painting scheme of the NW wall.<sup>(31)</sup>

The garden of the Casa del Camillo is again higher than the floor level of the three rooms by which it is overlooked, and is approached by a set of three marble covered steps (fig.62).

In addition, the floor of the triclinium to the NE of the garden is lower than that of the other rooms. The bottom of the window is c. 1.17m above the floor of the room, but is only c. 0.45m above the level of the garden. This brings the garden statuary and the three low niches up to the eye-level of an occupant of the room.

On the other hand, the peristyle walk of the Casa degli Amorini dorati is higher than the level of its inaccessible sculpture garden. It is the maximum of 0.8m higher on its western side. Occupants of

the surrounding rooms, therefore, looked down on the garden display.<sup>(32)</sup>

Balconies above gardens gave the same effect. Most striking is that of the Casa del Moralista which overlooked a miniature grove of Diana complete with real trees and a statue of the goddess.<sup>(33)</sup>

#### 4. Complementary decoration

The sculptural landscapes were sometimes complemented by landscape scenes painted in the adjacent rooms. Schefold commented that painted landscapes "... correspondent à l'art des jardins jusque dans l'habitation".<sup>(34)</sup>

A close thematic link is made between the large paradeisos painting in the peristyle court of the Casa della Caccia antica and the series of eleven small rectangular panels around the wall of the tablinum (figs.89-94).

The latter panels depict the conflicts of wild animals at which cupids are present as spectators and as participants with their hunting hounds.

The central panel on the east wall includes a shrine and a hippopotamus from which a pair of pygmies flee to the safety of a rock. A similar panel on the west wall depicts an attack by pygmies on a gaping hippopotamus in a landscape with buildings (now faded). These scenes suggest that the paradeisos landscape in the garden is set in Egypt.

Several of the animals represented in the tablinum reappear in a similar but larger form in the garden wall painting. The bear attacked by a hunter, the deer alerted and fleeing from the leaping lion (fig. 92), the feline on a collapsing bull, and the hound leaping at a boar (fig.93) are common to both.

The pair of doves in marble (no.55) was found near to a garden



which was dominated by a large marble statuette of Venus (ht. 1.04m) standing in a shrinelike structure built against the east garden wall. (35)

The figures of crocodiles and toads discovered in the tablinum of the Casa delle Nozze d'argento (nos.19-20, 77-78) were complemented by a frieze in an adjacent room which depicted burlesque scenes with pygmies. (36)

The mythological landscapes that decorate many Pompeian walls also complemented the animal statuary. The terrace garden of the Casa di D. Octavius Quartio is framed by two pairs of mythological paintings. (37)

## 5. Atria

The building of the Augustan aqueduct made the impluvia redundant as domestic systems for the collection of water and many atria were decorated as gardens with plants and flowers. (38)

The impluvium-basin of the Casa di D. Octavius Quartio is surrounded by a low masonry wall containing a planting box for flowers and also bases for statuettes (these were not found by the excavators). A fountain jet stood in the basin. (39)

The atrium also offered a prominent location for statuary. The impluvium-basin received the water from fountain pieces (such as no. 158) which stood on plinths at the side of the basin. An elaborate set of marble furniture is associated with the large bronze group of Hercules and the deer (no.26).

When water-animals spouted water into the pool, the impluvium might have appeared like a small lake. (40)

## CHAPTER FOUR

### THE REPERTORY OF ANIMAL FIGURES

#### 1. Animals in painted landscapes at Pompeii

Many of the animals represented in the sculpture listed in the catalogue are also found in Campanian landscape wall paintings and mosaics (also see notes on the items in the catalogue).<sup>(1)</sup>

Common prey : deer

Deer are among the most popular subjects in the repertoire of animals in wall paintings. Unlike those in the sculpture they are usually depicted in the early moments of an attack (cf. nos.27-30, 149-150).

A common pose is that of the leaping deer which is also represented in the bronze stag (no.25). A close parallel to the latter is painted in a landscape panel in the tablinum of the Casa della Caccia antica (fig.92). A stag and its mate flee from a lion in the same grouping as the bronze stag from the Casa del Citarista (nos.25, 141). The leaping lion and stag also occur in the central large panel on the terrace of the Casa di D. Octavius Quartio and on the west wall of the garden of the Casa di M. Lucretius Fronto.<sup>(2)</sup>

The north and west walls of the latter garden each bears a representation of a hornless deer in flight. They are remarkably similar to each other. A pair of these deer appear in the background of the painting on the garden wall of the Casa della Caccia antica (fig. 91).<sup>(3)</sup> A fleeing stag and its mate also appear in a landscape painted on the courtyard wall of the Casa dei Ceii (fig.95).<sup>(4)</sup>

Leaping deer were also painted on pluteal walls, e.g. in the Casa del Menandro and the Caserma dei Gladiatori.<sup>(5)</sup>

Some of the leaping deer anxiously turn their heads. Two very similar representations are found on two separate panels on the western garden wall of the latter house.<sup>(6)</sup>

This type of leaping deer is used in a group with a leaping hound in the mosaic decoration around the large fountain niche in the nymphaeum of the Casa di Nettuno ed Anfitrite at Herculaneum. A mirror image pair of these groups is contained within an elaborate border containing winged animals. Ribbioned festoons hang above them, on each of which perches a peacock. Four vertical mosaic panels below depict tall growths of vine issuing from gilded canthari.<sup>(7)</sup>

The alerted stance of the pair of bronze deer from Herculaneum (nos.22-23) is effectively depicted in a small panel on the west wall of the tablinum of the Casa della Caccia antica (fig.94). While one deer grazes, its mate is alerted and turns its head, pricking its ears as it surveys the distance.

There are several very similar painted examples of the deer that momentarily halts to look back cautiously. It appears on the garden wall of the latter house, and also on the north garden wall of the Casa di M. Lucretius Fronto and in the garden panel in the Casa degli Epigrammi.<sup>(8)</sup>

The stags on the garden wall of the Casa del Orfeo and on the north garden wall of the Casa di M. Lucretius Fronto appear less anxious (figs.79, 96).<sup>(9)</sup> The chamois on the north garden wall of the Casa di Romulo e Remo also seems unaware of the adjacent animals which might indicate that these animals were applied individually from a copy-book (fig.77).<sup>(10)</sup> The pose of the small bronze deer (no.24) is also static.

The depiction of a deer lowering its head incautiously is rare



in these paintings, but two very similar examples are found on the garden wall of the Casa del Efebo and the west garden wall of the Casa di M. Lucretius Fronto. In the latter, however, a leaping lion circles behind the prey.<sup>(11)</sup>

## Boars

The boar is the second most popular quarry in wall paintings and is often depicted in an attack by hounds.

A group on the south wall of the tablinum of the Casa della Caccia antica is similar to the bronze group of boar and hounds (no.1, q.v. for other examples). Although the hounds are larger and have bushy tails, they adopt similar poses to those of their bronze counterparts. Neither boar is in a prostrate defensive pose (fig.93; also cf. a boar on a wall in the nymphaeum of the Casa del Centenario which emerges from behind the frame of the painting (fig.80)).

A running boar evades capture in paintings from the Casa dei Vettii and the Casa dei Ceii.<sup>(12)</sup> A companion of the latter has been stopped by a pair of hounds and turns in defence (fig.95).

Almost a mirror image of this unfortunate boar is depicted on the northern garden wall of the Casa di M. Lucretius Fronto in a scene of turmoil caused by hunting felines (fig.96).<sup>(13)</sup>

A boar sinks onto its hindquarters and turns in a desperate gesture against three hounds and a larger dog in a panel on the west pluteal wall of the Caserma dei Gladiatori.<sup>(14)</sup> A similar gesture is made by the marble boar who is actually mounted by a hound (no.2).

A boar defensively half-hidden in the cover of rocks or bushes occurs in several paintings.<sup>(15)</sup>

In some scenes the boar stands outside a large hunt setting. The animal itself is powerfully suggestive of the hunt.

A single tree separates the leaping boar and leaping bear in the upper zone of the rear garden wall of the Casa dell'Orso.<sup>(16)</sup>

A single, stationary boar is depicted near a lion on the rear pluteal wall of the Casa del Menandro. Another, wounded boar is represented in a polychrome mosaic on the threshold of Casa VIII 2,26.<sup>(17)</sup>

The boar on the garden wall of the Casa della Caccia antica is also speared. A leaping hound bites the dying animal and a huntsman spears it a second time (fig.91).

In the foreground of the painting on the garden wall of the Casa di Orfeo is the rare depiction of a boar in safety. It stands quietly in a stream under the spell of Orpheus' music (fig.79).

#### Hares

The foreground of the latter painting also contains a representation of a running hare. Another is pursued by a cupid's hunting hound in a panel now in the Naples Museum. Another panel in the museum depicts a cupid who is startled by the sort of crouching hare that is represented in several sculptures in the catalogue (fig.97; nos.97-108).<sup>(18)</sup>

A hare caught by a hound (the subject of no.128) was represented on the garden wall of Casa I 3,24.<sup>(19)</sup>

#### Common predators : lions

The leaping pose of the bronze lion (no.1) is the one most frequently employed in painted scenes.

Similar figures are depicted in the centre of the painting on the southern garden wall of the Casa della Caccia antica (fig.91) and on the central long panel on the terrace of the Casa di D. Octavius Quartio.<sup>(20)</sup> The leaping lion in a scene on the north garden wall of the Casa di M. Lucretius Fronto is half-turned towards the viewer

(fig.96).

The leaping lion presented problems for the painters of these scenes. The above examples are among the best of a varied collection of representations.

The mane is flattened onto the back of the lion painted on the rear garden wall of Casa I 12,11; that on the north garden wall of the Casa di M. Lucretius Fronto has unnaturally large paws.<sup>(21)</sup>

Others are indistinct or oddly shaped, like the lion depicted on the west wall of the tablinum of the Casa della Caccia antica (fig.92), and the animal in pursuit of a deer in a small panel in a cubiculum of the Casa di D. Octavius Quartio.<sup>(22)</sup>

The western panel on the northern garden wall of the Casa di M. Lucretius Fronto includes an example of a lion which turns its head as it leaps carefully around the unsuspecting prey.<sup>(23)</sup>

The prostrate pose of the bronze lions (nos.142-144) is assumed by a leopard on the same wall. Another lion is surprisingly calm when confronted by a snarling bear in a scene on the short southern wall of the same part of the garden. Here the mane is concentrated into a fringe of hair around the neck (fig.98). The lion by the side of Orpheus in the painting of the house that bears his master's name sits even more quietly (fig.79).

A lion on the west wall of the Caserma dei Gladiatori is in the unusual role of quarry, beset by hounds. Again the paws are exaggerated in size (fig.99).<sup>(24)</sup>

## Panthers

Panthers are represented in most of the poses that are given to lions. Stalking, running, and leaping panthers are frequently depicted in wall paintings but no corresponding sculptures have been found



(unless no.150 represents a panther).

Panthers in the sculptural repertoire are representative members of the Bacchic entourage (nos.155-160). A panther assumes a similar role at the side of Orpheus in the foreground of the large painting from the Casa di Orfeo; cf. the panthers by the side of the bronze sileni (nos.155-156).

Hounds in wall paintings are depicted on the attack as in several sculptures (nos.1-2, 27-28, 128). Two panels on the west pluteal wall of the Caserma dei Gladiatori show two fierce attacks. In one the victim is a lion (fig.99);<sup>(25)</sup> in the other it is a boar (cf. no.1). The latter panel also depicts the stooping hound of the bronze group.

A fine terracotta figure of a leaping hound was found at Capua.<sup>(26)</sup>

## Bulls

Painted groups of hunter and prey usually include victims other than the deer and rams of nos.146-150.

The bull which is represented in a quiet stance in the Pompeian bronze sculpture (no.1) often either falls under the embrace of lions and panthers or tries to run with the hunter still clasping its flank.

Examples of the latter are depicted on the south wall of the nymphaeum of the Casa del Centenario (where the predator is a panther) and in panels on both the south and east walls of the tablinum of the Casa della Caccia antica (examples of both a panther and a lion, fig. 91).<sup>(27)</sup>

The south wall of the garden of the latter house carries a depiction of the running bull under attack which is almost a mirror reversal of an example from the garden wall of the Casa degli Epigrammi.<sup>(28)</sup>

A group of a lion, leopard, or bear in pursuit of a running bull

is another common element in paradeisos paintings. There are similarities between individual animals. The bull on the northern garden wall of the Casa di M. Lucretius Fronto is almost a mirror reversal of that in the foreground of the painting on the NW courtyard wall of the Casa dei Ceii (fig.95).<sup>(29)</sup> A running bull on the SE garden wall of the Casa del Efebo is represented from a higher viewpoint.<sup>(30)</sup>

Closer to the stance of the Pompeian bull (no.1) is the pose of an animal painted on the northern wall of the peristyle walk of the Casa di Romulo e Remo (fig.76). A rare figure in these landscapes, it stands stationary in a crowd of other animals. More natural is the scene of a lion (?) stalking cattle in a now faded painting on the eastern garden wall of the Casa di M. Lucretius Fronto.<sup>(31)</sup>

#### Wild horses

Several similar depictions survive of the wild horse that has been brought down by a lion or panther. The predator is usually placed behind the prey as in an example on the southern wall of the nymphaeum of the Casa del Centenario (fig.80). Other examples are very similar.<sup>(32)</sup>

In a group on the northern garden wall of the Casa di M. Lucretius Fronto the panther is placed in front of the victim. A second unusual feature is that the horse is still standing as the predator attacks (fig.96, centre).

There is no sculptural equivalent in the catalogue for groups which depict the death of a bull or horse.

#### Snakes

The inclusion of an erect snake in the bronze paradeisos group of the Casa del Citarista is justified by the painted scenes in which several coiling, erect snakes appear.

Very similar is the example on the eastern garden wall of the Casa di M. Lucretius Fronto.<sup>(33)</sup> Another snake on the western wall of the peristyle walk of the Casa di Romulo e Remo is depicted coiling up a tree, from which it hangs out its head in the same manner as those on the large bronze hydra (fig.77, cf. no.132).

#### The colouring of animals in paintings

The number of colours employed in the painted representations of animals is limited.

The colour of deer, boars, and bears varies from a light yellow-brown to a darker red-brown. Some carry both hues. The lighter brown is more common among the lions and hounds, and the ruddy brown is preferred for the depiction of bears.

The lighter hue is often used for the body of the animal within a thick outline of the darker brown. An example is the bear in the long panel on the terrace of the Casa di D. Octavius Quartio.

The protruding hairs on the coat of the bear on the northern garden wall of the Casa di Romulo e Remo are emphasised in an even darker red on top of the red-brown of the main coat.

#### The type of landscape in paradeisos paintings

The landscape of the paradeisos painting is usually sloping slightly towards the viewer and contains only the occasional tree or shrub.<sup>(34)</sup> They are mainly composed of rocks and several include a ravine and stream in the foreground.<sup>(35)</sup>

A ravine is also present in the small landscape in a cubiculum of the Casa di D. Octavius Quartio,<sup>(36)</sup> and in two mosaic scenes now in the Naples Museum. One depicts a lion triumphant over a fallen tiger; the other represents a winged child astride a lion or tiger.<sup>(37)</sup>



The Nile valley was a constant inspiration for depictions of rocky scenery. The flat, often flooded scenery represented in many sacro-idyllic wall paintings recalls that of Egypt rather than that of Italy.<sup>(38)</sup>

## 2. Copy-books

Zanker has noted how disjointed some of the paradeisos paintings appear.<sup>(39)</sup> This is particularly noticeable in the example from the Casa di Romulo e Remo (fig.77). It probably reflects the scattered origin of the figures in the painters' copy-books.

This idea is supported by the examples given above of repetitions of certain animal figures, some of which are in mirror reversal. The presence of similar figures in different houses suggests a painter or team of painters moved around the town executing commissions, or perhaps one painter copied another's work.

## 3. Animals in Nilotic mosaics

Several sculptures in the catalogue represent animals which are represented in the Nilotic mosaics from Palestrina and from the Casa del Fauno at Pompeii.

They are valuable evidence for the history of Nilotic landscapes; probably both are of the first century B.C.

The former has recently been studied in Helen Whitehouse, The Dal Pozzo copies of the Palestrina mosaic BAR supplementary series 12, Oxford 1976. References to her classification of the sections of the mosaic will be given below in square brackets.<sup>(40)</sup>

### Water-animals

The crocodile is featured on the banks of the Nile in several

places on the Palestrina mosaic [section nos.7, 11, 18]. The pair on copy no.18 most closely resemble those in the landscape painted on the triclinium-bench of the Casa del Efebo (see above p.164) and the pair of terracotta fountain pieces (nos.19-20).

An even closer parallel to the latter is the animal depicted in the mosaic from the Casa del Fauno (fig.100). Crocodiles are a common, distinctive element in Nilotic scenes in paint and mosaic, and sometimes are shown grouped with pygmies in a crocodile hunt or in its comical reversal (see pp.163-164).

A notable feature of the Palestrina mosaic is the number of water-birds that frequent the landscapes, settling on the water, rocks, trees, and buildings.

A large flock of ibis occupies the outline of a substantial towering building [section no.10]; others fish from rocks by the side of a temple [section no.8]<sup>(41)</sup> and perch on a hut [section no.15]. Ibises also stand prominently on the river bank in the mosaic from the Casa del Fauno (fig.100).

Ducks also frequent the water channels in these mosaics. In the Pompeian mosaic the ducks are particularly numerous and playful; they pull up the waterplants and chase other river fauna (fig.101).

There is the less common figure of a duck or goose in flight on the Palestrina mosaic [section no.3].

A variety of waterbirds occupies a pool in the foreground of the large landscape painted on the garden wall of the Casa di Orfeo.

A strong allusion is made to these landscapes by the sculpture of the Casa di Marcus Lucretius. Two marble ibises and a marble duck stood next to a round pool (nos.66, 135-136).<sup>(42)</sup>

Marble figures of water birds struggling with snakes and lizards stood by artificial euripi in Pompeian gardens (nos.139-140) and decorated Roman tableware.<sup>(43)</sup>

The marble fountain crab from the Praedia di Iulia Felix (no.18) is a distant relative of two crabs which cross a piece of land in the Palestrina mosaic [section no.2].

A pair of turtles are also found out of the water [section no.4]. They recall the two fountain pieces from the area of Pompeii. One is of marble (no.188), the other is of bronze (no.187).

The frog, a popular figure in marble and terracotta at Pompeii, is depicted in the mosaic from the Casa del Fauno (cf. nos.74-83). It sits quietly on a lily pad, but has attracted the attention of an adjacent duck (fig.101).

### Terrestrial animals

The landscape of the Palestrina mosaic is alive with serpents [section nos.1, 7, 8] and an erect cobra stands in the foreground of the mosaic from the Casa del Fauno (fig.102, cf. no.166).

The former mosaic also contains examples of a boar standing by a stream [section no.10] and of a leaping ass and a deer (?) [section nos.6, 3]. There is another example of a static lion [section no.6, cf. pp.187-188].

The cow that has come down to drink at the water recalls the marble figure found adjacent to the pool in the Casa di Marcus Lucretius [section no.15, cf. no.16].

In general the pose of the terrestrial animals in these two mosaics is unlike those of the corresponding sculptures in the catalogue.

The garden sculpture of the area of Pompeii shows an awareness of this type of Nilotic scene and includes comparable elements.



#### 4. Paintings in the amphitheatre at Pompeii

The wall which confined the animals in the arena of the amphitheatre at Pompeii was itself decorated with paintings of wild animals.

The paintings have been lost for a long time but some are preserved in a drawing reproduced by Mazois.<sup>(44)</sup> The large panels depicted a tigress confronting a boar, a lion pursuing a stag, a hound attacking a bull, a bear and a bull joined by a long rope, and a tiger in combat with a monkey.

These panels are separated from panels filled with a scale effect by smaller panels which depict palms placed against trophies and also fountain basins and foliage.

#### 5. Funerary art

Pompeian animal representation shared many of its motifs with Roman funerary art.

Behind a tomb on the Via Nocera are a pair of decorative round altars surmounted by a serpent coiling up a cone. The sides of the altars are decorated with a continuous frieze of cupids. They carry animals and support a garland with pendant masks. There are also doves with outstretched wings, leaping hounds and deer and several hares, some of which crouch over bunches of grapes.<sup>(45)</sup>

Satires armed with bows and arrows stalked a deer in a (destroyed) rectangular painted panel below the pediment on the facade of a tomb on the Via Nocera.<sup>(46)</sup>

A group of a hunter spearing a wild boar appears in the large painting on the garden wall of the Casa della Caccia antica (fig.91) and also on the lunette of a tomb of the Via Nocera. On the lower part of the tomb wall a shield is represented which suggests that one of the occupants of the tomb may have been a gladiator.<sup>(47)</sup>

Cupids who imitate these hunters are depicted in the panels of the tablinum of the same house (e.g. figs.92, 94).

Similar panels appear in the stucco decoration of the tomb of Fondo Caiazzo at Pozzuoli. One pair of armed cupids flanks a hound which bites the hindquarters of a leaping stag; another pair watches a panther chasing a leaping bear.(48)

The Claudian tomb of C. Vestorius Priscus at Pompeii was decorated with scenes of gladiators, animals in the wild, a peacock and fruit, a garden with a marble bowl, cupids, silver vessels, a banqueting scene, a marine scene with pygmies, and others.(49)

On the other hand, these themes, which on a tomb alluded to the funerary munera for the deceased and to his after-life, might appear in a garden with an equally pleasant effect but with none of the funerary overtones.

The themes were employed in the decoration of a variety of Pompeian buildings. A study by Mariette and Arnold de Vos has shown the distribution of painted Nile landscapes, gardens, and wild animal scenes, and of their associated motifs. Their distribution table shows that the Terme Stabiane, which were redecorated in the time of the fourth style, carried examples of all these types.(50)

There is an element of improvisation in the employment of these themes in the decoration of (often small) Pompeian gardens; but at the same time they were a living tradition in the field of funerary decoration:

"L'art funéraire est par suite des valeurs religieuses qui s'attachent à la mort et du respect qui l'entoure un domaine particulièrement conservateur. Ainsi s'explique la fidélité avec laquelle on conserve pendant des siècles des motifs qu'on finit par ne plus comprendre." (51)

#### Funerary animals

A pair of funerary lions on a tomb on the Via Nocera derives from

the same original as a miniature marble lion in the garden of the Casa di D. Octavius Quartio (nos.146-148). Moreover, several figures in the catalogue possess antecedents whose use was funereal.<sup>(52)</sup>

On the other hand, the Pompeian garden was primarily a place of enjoyment and the funerary aspect should not obscure this basic fact.

Of the funerary lions on the Via Nocera d'Ambrosio writes:

"E da rilevare che questo monumento, con la presenza di leoni funerari a guardia del sepolcro costituisce un unicum nelle necropoli di Pompei." (53)

A funerary ancestry must be seen in its wider historical context, in one of revival for decorative purposes.

Vermeule in his survey of Greek funerary animals concludes:

"One begins with the premise that all Attic lions, leopards, dogs, cats, or bovines belong to the fifth and fourth centuries B.C. One quickly discovers that, just as grave stele were made in the Augustan, Julio-Claudian, or Hadrianic periods, so Attic funerary animals were revived for funerary or ornamental purposes... Not only did the Romans order copies of famous beasts from Greece or Asia Minor, they also demanded new versions of Italic, south Italian, and Sicilian animals of the golden epochs of Greek art or of the days when sculptures were created in Republican Rome as memorials, images of cult, or emblems of early Italian prowess." (54)

Several animal representations had no doubt become a familiar part of the decorative repertoire through their employment in and around tombs in sculpture, paint, and stucco.

When placed in a garden, however, the more powerful association conveyed by these animals would have been to none other than the landscape or arena itself.

Garden figures of animals addressed themselves not to the memory of a person's death and his prospects in the after-life but to the sense of relaxed enjoyment of the living householders.<sup>(55)</sup>

A final consideration is suggested by Jashemski. Her comments on the garden of the Villa delle Colonne a mosaico are a reminder that



an appreciation of religious attitudes in the ancient world argues against strictly defined labels:

"... if this was a tomb garden, Pompeii offers a good example of the elaborately decorated tomb gardens so well known from inscriptions. If it was a garden of the living, its proximity to the villa tombs and to the Street of the Tombs illustrates vividly the way in which the departed continued to share in the activities of the living." (56)

## 6. Marine life

Marine subjects were widely employed for the decoration of Roman bath buildings. A floor mosaic in the apodyterium of the women's section of the Terme del Foro at Herculaneum features a triton with a club and a miniature dolphin in his hands, and a cupid with a whip surrounded by two pairs of dolphins, a cuttle-fish, and an octopus (cf. groups of boys and dolphins in the catalogue, nos.39-51).<sup>(57)</sup>

A local householder, however, considered the dolphin suitable for the floor decoration of his tablinum;<sup>(58)</sup> and a mosaic frieze which depicts cupids riding on sea-monsters occurs on the pediment over the doorway into the garden of the Casa dei Cervi.<sup>(59)</sup>

A painting of a variety of marine life, including an octopus struggling with an eel, covered the vault of the frigidarium of the Terme del Foro at Herculaneum. In combination with its reflections in the large pool below, the painting would have produced a vivid marine atmosphere in the room.<sup>(60)</sup>

The stucco vault decorations of two rooms in the Stanze di Venere at Baia present other motifs from the animal repertoire, creating "... a motley assemblage, as often in Roman interior decorations".<sup>(61)</sup>

The motifs of the late Augustan decoration of the first room include a winged panther and a cupid on a dolphin.<sup>(62)</sup> The decorations of the second room (applied middle/third quarter of first century A.D.)

depicts, among other subjects, marine processions with plunging dolphins, a sea-panther and a sea-horse, both guided by reins in the hands of sea-centaurs, and quartets of sea-panthers alternating with sea-griffins.<sup>(63)</sup>

Shrimps, ducks, and swans are also depicted on the vault. On the other hand, groups representing a hound in pursuit of a hare give a terrestrial dimension to the decoration.<sup>(64)</sup>

The presence of satyrs and bacchants in the vault suggests the Bacchic "frame" that is given to many sculptural scenes in gardens through representations in paintings and on herms, reliefs, and oscilla.<sup>(65)</sup>

Marine motifs were also employed in tomb decoration. Many are seen in the stucco reliefs (probably of the first century A.D.) in the British Museum from two now unidentifiable chamber tombs at Fondo Fraia, Pozzuoli.<sup>(66)</sup>

The decoration of the three aediculae and the vault of one of the tombs seems to have largely comprised scenes of cupids and putti. Cupid is represented riding a panther, a tiger, a sea-horse, and a sea-griffin.<sup>(67)</sup>

Reliefs attributed to a second tomb employ the same themes. The centre of the vault was decorated with a cupid riding a sea-monster; and a pair of sea-monsters, and a griffin and a panther with curling tails in place of their hindquarters stood on the inner side of the aedícula.<sup>(68)</sup>

Pompeian animal sculpture has many affinities with other animal representations of the town and with those of the region. In part it shared in common Hellenistic iconography, but with certain limitations.

## 7. Animals not found in the catalogue of sculpture

A significant absence from the repertoire of Pompeian garden

sculpture is that of the larger mammals. Their absence is all the more remarkable in the light of their inclusion in landscape scenes in paint and stucco (see above, pp.184ff.).

The hippopotamus is frequently depicted in Nile landscapes, sometimes immersed in the water as in the mosaic from the Casa del Fauno (fig.102; cf. Palestrina mosaic section no.18), at other times in conflict with pygmies, as in a panel on the west wall of the tablinum of the Casa della Caccia antica. One pygmy has actually mounted this animal.

On land they are prey to hunters. This is represented in scenes in the Palestrina mosaic [section nos.12, 18; less realistically in section no.2].

The elephant is represented in a Pompeian terracotta as a beast of war (no.73). There is no sculpture here to parallel the active animal depicted among other animals on the west wall of the peristyle walk of the Casa di Romulo e Remo.<sup>(69)</sup> A large, confronted pair led by cupids were painted on the east wall of the oecus of the Casa del Criptoportico.<sup>(70)</sup>

Bears often participate in painted wild life scenes at Pompeii, but they do not appear among its garden sculpture.

They are the prey of hunters, both human and animal. In the hunt scene on the southern wall of the Casa della Caccia antica one bear lies demonstratively on its back with its feet in the air at the side of a triumphant hunter while another bear withdraws in terror to the safety of rocks (fig.91).

The bear is often represented in a leaping position. On the south east garden wall of the Casa del Efebo it is depicted in fierce pursuit of a bull.<sup>(71)</sup>

The mosaic at the threshold of the Casa de'll'Orso represents a wounded bear which holds the spear with a paw and between its teeth



(fig.78).(72)

Giraffes and rhinoceros are in the mosaic from Palestrina [section nos.5, 9] but not among these garden sculptures. The camel is also absent, but is represented in the round in a small bronze table ornament from Herculaneum. It carries a pair of panniers on its back to hold table delicacies.(73)

The ichneumon is depicted in the foreground of the mosaic from the Casa del Fauno (fig.102) but, like other lesser known animals labelled in Greek in the Palestrina mosaic, it has no large sculptural equivalent at Pompeii.(74)

Several sculptures of falcons of Roman and earlier date have been found in Italy, including a pair from Hadrian's villa at Tivoli.(75)

Among the fabulous animals of the Roman world only the sphinx and the centaur (and Pan himself) are present among the garden sculptures in the catalogue.(76)

Particularly surprising is the absence of marine bulls, horses, goats and panthers, and of whorl-tailed animals which are common motifs in the wall paintings and decorative stucco work of the area. Pairs of confronted sea-monsters often occupy the dado of Pompeian wall painting schemes.(77) The griffin, too, is absent.(78)

Composite animals comprising lions and griffins, and also eagles and griffins, are, however, represented on the ends of Pompeian marble table supports.(79)

## CHAPTER FIVE

### ANIMAL REPRESENTATIONS AT OTHER SITES

#### 1. Early Greek mosaics

Animal subjects had been included in the decoration of Hellenic and Hellenistic houses, as a study of the motifs of Greek pebble mosaics shows. Some decorate the dining room (andron) or courtyard of the house providing a permanent display for diners and a centre of attraction in the open area of the dwelling (cf. pp. 176-177).

Wild animal conflicts and hunting scenes were favourite subjects even at this time. The mosaics of c. 400 B.C. from Olynthus in northern Greece include a representation of a lion attacking a stag which stood in the entrance to an andron.<sup>(1)</sup>

A perhaps contemporary pebble mosaic from Motya in western Sicily depicts a lion which stands on the back of a bull biting the victim's neck.<sup>(2)</sup> A lion biting the hindquarters of a fallen horse is represented in a mosaic scene of the fourth century B.C. from Eretria.<sup>(3)</sup>

The later fourth century pebble mosaics from Pella in northern Greece include a scene of a lion flanked by a pair of hunters<sup>(4)</sup> and a group of two hunters and a hound attacking a stag.<sup>(5)</sup> Both decorated the floor of an andron.

The latter scene is reinterpreted in Hellenistic taste in a later tessera-mosaic found at Alexandria (Shatby). Three cupids in the role of huntsmen attack a fallen stag.<sup>(6)</sup> This type of substitution was popular in the later painted scenes employed in the houses in the area of Pompeii (p.220).

Cupids are also depicted riding dolphins in the corners of the tessera-mosaic of the House of the Dolphins at Delos (cf. nos.42-43,

49).<sup>(7)</sup> It lay in the "impluvium" of the peristyle court in the centre of the house. Dolphins were also depicted alone in the mosaics of this site.<sup>(8)</sup> They are dated to c. 100 B.C.

Smaller game is represented in one of the corners of a pebble mosaic of the early fourth century B.C. found in the andron of a villa at Sicyon. The four corners are occupied by a leaping hare, a leaping hound, a boar at bay (cf. no.1), and a lion preparing to spring (cf. nos.142-144).<sup>(9)</sup>

A small bronze fitting has also been found at Pella which bears a depiction in the round of a recumbent hound or panther devouring the head of a donkey (?) (cf. nos.122-123).<sup>(10)</sup>

The figure of Dionysus appears riding a panther on a pebble mosaic from Pella (from an andron)<sup>(11)</sup> and also on two later tessera-mosaics from Delos (emblemata).<sup>(12)</sup> In a small marble sculpture from Pompeii the god is replaced by an ambitious infant cupid (no.160, fig.52). The Bacchiic landscape is evoked at Pompeii and Herculaneum by several collections of sculpture (pp.148ff.).

In an andron of the Villa of Good Fortune at Olynthus a pebble mosaic was laid which depicts Dionysus in a chariot pulled by two panthers. Above them flies a cupid. Figures of satyrs and maenads dance in a zone around this central panel. Another mosaic panel in the entrance to this room depicts a confronted pair of Pans with a crater (cf. pp. 171ff. ).<sup>(13)</sup>

The repertoire of fantastic animals on the pebble mosaics is wider than that of the later garden sculpture in the catalogue (cf. p.201).

At Olynthus there are two scenes of griffins attacking a stag (the second from an andron), a pair of heraldic griffins (from the entrance to an andron), a fragmentary scene of a centauromachia (from



a courtyard), a frieze of double sphinxes (from an andron), and two scenes with Nereids on sea-monsters.<sup>(14)</sup> This interest in imaginary creatures is attested in the pebble mosaics from other sites.

## 2. The Serapeum of Memphis

Pairs of recumbent sphinxes apparently alternated with pairs of recumbent lions along the straight, paved way or dromos of this temple complex. The dromos linked a Serapeum with a temple of King Nectanebo I (fig.103).<sup>(15)</sup>

Avenues of sphinxes before and between temples were an innovation of the New Kingdom in Egypt, and were widely employed in the Late Period. This type of dromos was imitated in Europe mainly at Delos, Beneventum, and Rome,<sup>(16)</sup> and is an element in the design of the terrace of the Casa di D. Octavius Quartio at Pompeii. Here the dromos is replaced by a euripus. It leads to a shrine room of Isis and is flanked by a single sphinx (no.170).

Along the sides of the dromos were found several large marble sculptures, whose original arrangement has been the subject of much discussion.<sup>(17)</sup>

They probably belong to the reign of Ptolemy I, during which the new cult of Serapis was grafted onto the existing cult of Osiris-Apis at this site. They represent:

- i Dionysus-child riding a pantheress (ht. 2.25m; Lauer and Picard, fig.92. Cf. no.160).
- ii Dionysus-child riding a lion (ht. 1.75m; *ibid.*, fig.124).
- iii-iv Dionysus-child riding a peacock with a fanned tail, two examples (hts. 1.75m, 1.80m; *ibid.*, fig.99; cf. no.161).

- v-vi      Seated female sphinx, two examples (hts. 1.13m, 1.05m;  
              ibid., figs.115-116; cf. nos.171-173).
- vii        Falcon (whose head is human), wings open (ht. 1.75m;  
              ibid.,fig.111).
- viii-ix    Siren playing a lyre, two examples (hts. 1.36m, 1.02m;  
              ibid.,fig.117).
- x          Dionysus-child riding Cerberus (ht. 1.80m; ibid.,  
              fig.131).

Ptolemy I was the first of the new, Greek dynasty of rulers of Egypt and found it convenient to create the cult of Serapis to provide common ground between the followers of the Egyptian divinity Osiris-Apis and the Greek adherents of Dionysus.<sup>(18)</sup>

The allegiance of the animals to the cult of Dionysus is indicated on the supports of the figures of the peacocks, lion, and Cerberus by the representation in relief of bunches of grapes.

The falcon (Horus), Sirens, and the Cerberus have no equivalents among the garden sculpture of the catalogue.

### 3. The Iseum on the Campus Martius at Rome

Martial (Sat. II,14,7) calls the temple "memphitica" and the plan was probably similar to the Serapeum at Memphis. Here a Serapeum was linked to a northerly Iseum (fig.104).<sup>(19)</sup>

Hellenistic sculptures were found in the central courtyard and to the south of it, while Egyptian and Egyptianising pieces were discovered in the north of the courtyard.

The dromos which must have run across the courtyard to the entrance of the Iseum, would have been flanked by pairs of small lions and sphinxes, and by small obelisks.

A Roman relief representing the portico of an Egyptian temple

(perhaps, as Roullet suggests, the Iseum Campense itself) shows a frieze of ibises which "... recalls the importance of those birds in the Roman concept of Egypt". On either side in the upper chapels of the portico stand statues of Bes flanked by figures of baboons.<sup>(20)</sup>

Several sculptures have been found on the site which are similar to sculpture from the area of Pompeii (see nos.6, 19-20, 154, 170).

A type of lion found in the Iseum is absent from the repertoire of Pompeian sculpture. The animal lies with the forelegs crossed and the head turned to the side. The weight of the lion rests on the flank away from the viewer.

The type appeared in the XVIIIth Dynasty and was widely used in the late Period. The pair from Iseum Campense belong to the XXXth Dynasty. There were also two pairs at the Serapeum of Memphis.<sup>(21)</sup>

There had been a cult of Isis on the Campus Martius for the last two centuries of the republic and the temple was rebuilt under Domitian. There were several other shrines to Isis and her companions in Rome.<sup>(22)</sup>

#### 4. Hadrian's villa at Tivoli

The "Canopus" of Hadrian's villa was completed in A.D. 134-138, some years after the Emperor's second visit to Egypt (fig.105).

It comprised features which were characteristic of the Alexandrian town. There was a canal, the "Euripus" (length c. 120m) at the head of which was a semicircular "Serapeum". Its plan was similar to that of the Serapeum Campense but the building at Tivoli was designed as a nymphaeum and the euripus took the place of the dromos of the Serapeum.<sup>(23)</sup>

By the canal stood several statues which were chosen to evoke Egypt in the Roman mind.<sup>(24)</sup> Two figures of crocodiles were found on the site of the euripus (see nos.19-20).



Two marble river-gods, the Nile and the Tiber, were found in the middle of the northern short side of the canal. A small marble figure of the god Nile also stood at the eastern end of the euripus on the terrace of the Casa di D. Octavius Quartio at Pompeii. Sculptures of this pair of river-gods were also found near the Serapeum Campense.

Other Egyptian figures from Tivoli have counterparts in the sculpture of Pompeii, notably a basalt baboon and several sphinxes (see nos.154, 170-173).<sup>(25)</sup> On the other hand, an elephant in black granite from Tivoli has no counterpart in the catalogue other than the small terracotta war-elephant (no.73).<sup>(26)</sup>

Hadrian's villa was decorated with many of the central figures of the animal repertoire. The heads of a goat and of a ram were found in the Pantanello;<sup>(27)</sup> and two peacocks and a deer's head were also discovered (see nos.161, 22-23).

Two panther heads were found in the canal, but another figure of a panther from Tivoli may not be from the Emperor's villa.<sup>(28)</sup> A figure of a stork from the Emperor's villa was also found.<sup>(29)</sup>

The figure of the Scylla from the "Euripus" demonstrates the fullness of the sculptural repertoire at Hadrian's villa which was not achieved at Pompeii.<sup>(30)</sup> Nevertheless, landscapes were evoked at the two sites by remarkably similar types of sculpture. Theatrical masks, representations of Bacchus and sileni, and other Bacchic pieces from the "Canopus" show that, as in Pompeian gardens, the underlying theme of the sculptural display was the presence of Bacchus.<sup>(31)</sup>

## 5. Ostia

For a catalogue of similar sculpture from Ostia see appendix I.

The sculpture from the Roman town of Ostia evokes the same land-

scapes as that from the area of Pompeii.

### The pastoral landscape

The bucolic world over which Bacchus presides is again depicted as a landscape of fecundity.

In addition to the shepherd carrying a goat and hare (appendix I, no.xvi), there are several male figures in the storerooms at Ostia which wear a cape and boots and carry bundles of fruit (e.g. inv. 248, 405, 416, 971).

Another, bearded figure which wears the cape and boots and carries fruit, pine cones, and branches is probably Silvanus (inv.1103; ht. 0.855m).<sup>(32)</sup>

The headless figure of a man with a cape again loaded with fruit carries a sheep by its forelegs (inv.962; ht. without head 0.65m). It is reminiscent of Pompeian figures which depict guardians of the flock (nos.34, 88-91). Not surprisingly Pan himself is represented among the sculpture from Ostia (e.g. inv.1392; ht. without head and lower legs 0.79m).

A marble sculpture of a boy sitting upright and holding before himself a large bunch of grapes is similar in subject to the seated marble boy from the Casa del Camillo who has a cape full of fruit in his lap.<sup>(33)</sup>

On the same theme is a marble group from the necropolis of the Isola Sacra at Ostia. It represents an old man escorting to market a child on horseback. Over the horse's back are suspended a group of ducks, one of which the child grasps with his right hand.<sup>(34)</sup>

Other sculptures in the storerooms complete the bucolic picture. There is a cow lying beneath a tree and also large figures of a goat and a ram (nos.iv, xv, xxiv).

## The hunt landscape

Several subjects of the hunt were popular at both Pompeii and Ostia.

There are five crouching hares (nos.xviii-xxii; cf. nos.96-112 from Pompeii) and deer, both under attack from a hound (no.v) and suckling the young (no.vi), but there is nothing to compare with the bronze deer from Herculaneum (nos.22-23).

Also absent from the sculpture in the storeroom at Ostia are representations of the boar hunt and of hunting lions and panthers. There is no equivalent of the large bronze snake from the Casa del Citarista (no.166).

In addition, the hare which lurks in a rocky hollow beneath a young cupid (no.xxiii) is reminiscent of the frog which spouts water from its lair beneath a satyr-child in a sculpture from Pompeii (no. 83).

## The marine landscape

The group of the boy riding a dolphin was popular at both Ostia and Pompeii (appendix I, nos.viii-xi). In one example the dolphin bites a polypus.

A fountain group which is displayed in the Museo Ostiense depicts a fishing scene of two anglers. One sits on a rock with his basket and two crabs beside him, and a sea of fish (represented in relief) below. The second figure stands beside the rocks but only his feet are preserved (cf. the court of the Casa della Fontana piccola p.154).<sup>(35)</sup>

## The Egyptian landscape

A river landscape, perhaps that of the Nile, is suggested by the frog from Ostia (no.xiv). An interest in Egyptian motifs is confirmed



by the finding of a marble sphinx (no.xxv) which is very similar to the figure that stood by the euripus of a garden at Pompeii (no.170).

### Copying

There are three examples of almost identical copies of the same subject occurring in the sculpture of both the area of Pompeii and the town of Ostia.

The sphinx from Ostia (no.xxv, fig.55, left) is represented with less skill than its counterpart at Pompeii (no.170, fig.54). On the other hand, the pairs representing the boy and goose (Pompeii: no.93; Ostia: no.xvii, fig.30) and the shepherd with a goat and a hare (Pompeii: no.91; Ostia: no.xvi) are each of a similar quality.

Mass production is an indication of the popularity of a sculptural subject. The groups of marble hares and cupids on dolphins from Ostia show an inconsistency in quality which also marks the mass produced subjects from Pompeii (see pp.230-231).

One hare from Ostia is represented so crudely that it might be mistaken for a dog (no.xxi). Another retains traces of animation in the slight turn of the head and the paw raised towards the mouth (no. xviii). This figure has crude indications of the paws unlike those on no.xix which are successfully represented. On the latter, however, the folds of skin around the neck are a little exaggerated. This feature also occurs on the hares from Pompeii (see p.230).

The eye-shape of the Ostian hares is limited to a simple oval or round incision. The vestigial fringe of hair on no.xxi is less elaborate than the fringes on the Campanian hares.

The modelling of these hares is, at best, rounded and undetailed; the worst is square and flat.

The dolphin groups from Ostia are, on the whole, larger than their

counterparts from Pompeii. All except no.xi have the large, rounded forehead rising to a strong ridge that is found on no.43 (from Pompeii).

Similarly, the stellar marking around the eyes is attempted on nos.viii, ix, and the zig-zag incision that represents teeth occurs on nos.viii-ix.

The black and white mosaics at Ostia also share many subjects with the animal sculpture from the area of Pompeii. For these see appendix III.

#### 6. The amphitheatre at S. Maria Capua Vetere

For a catalogue of the sculpture see appendix II. The sculptural decoration possibly dates from a restoration of the amphitheatre in the reign of Hadrian which is recorded in a fragmentary inscription. The animal figures decorated the tops of the walls around the vomitoria, together with mythical and historical reliefs.<sup>(36)</sup> The former are stored in the passageways around the edge of the amphitheatre; the latter are divided between the Museo Campano at Capua and the Museo Nazionale at Naples (for a reconstruction-drawing see fig.106; for illustrations of the animal sculpture see figs.10, 32, 45, 107-109).

Possibly the majority of the animals in these sculptures are represented in a running pose which is suggestive of the venationes that took place in the arena. Several of the animals are similar to subjects in the wall paintings of Pompeian gardens (for which see pp.184-191).

A smaller number have close parallels in the animal sculpture from Pompeian gardens (appendix III, nos.xi-xiii, xxiii-xxv; cf. nos. 25, 96, and 141 in the main catalogue).

The Capuan figures represent both predators and prey. The former

may be ordered into eight pairs, if partners are assumed for two single figures (appendix II, nos.xxii and xxxi).

Similarly, eleven pairs of prey may be envisaged, if five single figures are interpreted as members of separate pairs. An additional pair is formed by the two seated ram-lions (nos.xxxiv-xxv).

On the other hand, the duplication of some of the types of animals may not have extended to all the types, and,secondly, may not be indicative of their disposition around the vomitoria in identical pairs.

There are small differences in the method of carving individual anatomical details even among members of these similar pairs, but this might simply indicate that more than one hand was at work.



## CHAPTER SIX

### INTERPRETATION

Mundane explanations may be postulated for the presence in gardens of many animal figures. Hunt animals suggest a love of the amphitheatre and the chase. The proximity of Pompeii and its neighbouring towns to the Bay of Naples might be sufficient to account for the appearance of marine creatures in the decorative arts.<sup>(1)</sup> The Egyptian animals doubtless, suggest a taste for the exotic.

The Bacchic thiasus itself was at home in the garden as a wall painting from the Casa di Romulo e Remo illustrates. A figure of a silenus stretches out on a full wine skin above a garden fence with a bubbling fountain vase and a peacock.<sup>(2)</sup> Nevertheless, questions of religious and symbolic purpose cannot be ignored.

#### 1. Religion

The affinity of garden decoration to funerary decoration is discussed above (pp.195-198).

On the question of religious motivation Dwyer took a balanced view:

"The subject matter of the works reflects the natural setting in which they were exhibited. The works themselves cannot be called purely decorative art because of the concept of deified nature with which they are permeated. In a number of cases this approaches a true religious spirit, though it should never be confused with the household religion as represented in the lararium." (3)

A healthy caution in attributing religious significance to statues has prevailed since Grimal's Les jardins romains (1943) which adopted too narrow a viewpoint.

Several figures of divinities have indeed been found at Pompeii in contexts which are almost definitely religious.

For example, an incense burner stood in front of a marble statue of Diana which occupied a large aedicula against the garden wall of the Casa della Regina Carolina.<sup>(4)</sup> Similarly, a masonry altar was found in front of a large aedicula on the garden wall of Casa II 8,6. With it was a much repaired figure of Hercules (ht. 0.5m).<sup>(5)</sup> A small terracotta altar which had an opening on the top to hold incense was found in front of fragments of a pseudo-alabaster statuette of Venus found buried under an arched niche in the wall of thermopolium II 1,1.<sup>(6)</sup>

On the other hand, there are many figures of deities without such a context, although the use of portable altars makes an exact assessment impossible. In addition, wooden figures (which were widely employed to represent Priapus<sup>(7)</sup>) have not survived.

Representations and attributes of Venus and Bacchus in particular were popular.<sup>(8)</sup> The latter has a host of attributes.

"Grapes and vine scrolls, pine cones, ivy leaves, satyrs and maenads, panthers, theatrical masks, certain forms of drinking vessels: these are among the common-places of Pompeian art, so common indeed that they often seem to have been used as almost purely decorative motifs with very little reference to their symbolic meaning." (9)

Jashemski admits as certain evidence for the worship of Bacchus in a garden setting only the triclinium in the vineyard beside the temple of Bacchus outside the walls at S. Abbondio.<sup>(10)</sup>

The labels "decorative" and "religious" are perhaps misleading, as Jashemski concludes:

"At times it is difficult to distinguish between a cult image and an art-object. But perhaps we are wrong to assume that the ancients made this distinction." (11)

The ability of Pompeian householders to combine religious activities with a decorative scheme is evident in the garden of the Casa

diM Pupius Rufus.(figs. 84-85).

A small round altar of tufa covered with coloured stucco was found in front of the marble fountain nymph which occupied the aedicula at the rear of the garden. A little further away was an earthenware altar which bore traces of fire on its upper surface (ht. 0.11m).<sup>(12)</sup>

These finds were made in a garden decorated by fountain animals and enjoyed by the occupants of a centrally placed pergola (p.152).

The workshops that produced figural representations may have responded to the fashions of popular taste in the town rather than to the consensus of religious belief.<sup>(13)</sup>

Dwyer notes that marble figures of Venus found in lararia often exceed the other statuettes of the shrine in size, and suggests that they had been sold as decorative sculptures but were then consecrated by the owner as part of his household shrine.<sup>(14)</sup>

The animal figures were often grouped together in the gardens, but the origins of the representations themselves were many and varied (this is apparent from the notes in the catalogue). It was the taste of householders of this area that had them converted to garden and often fountain use.

Similarly, the paintings of gardens and of wild animal scenes were borrowed for the garden from a widely employed repertoire of themes. They have also been discovered in the local amphitheatre and in tombs and bath houses (see pp.195ff).

Banqueting before the image or symbol of a divinity might be interpreted as an act of devotion. Again, it was for each individual householder to choose the implications of such an act.

On the other hand, the distance of onlookers from the garden displays in many houses, and the theatrical aspect of several schemes suggest that their principal function was the entertainment of the householder and his guests (see Chapter 3).



Only in a very few examples do the forms of the animal statuettes support a religious interpretation (see nos.7-8, 21, 154, 162).

## 2. Animal attributes

The pertinence of many of the figures in the catalogue to established decorative themes argues against the importance of individual animals as representatives or symbols of particular gods, even though the broad theme may be associated with one deity more than others.

For example, the pastoral and hunt themes are usually placed in a Bacchic "frame" and the marine theme is often associated with Venus or Neptune. In broad terms, the theme of the display might "honour" the deity.<sup>(15)</sup>

Many animals, such as the dolphin and the snake, are the shared attribute of a host of deities. This makes specific attribution hazardous, even if precision of identification of an isolated figure were universally desirable.<sup>(16)</sup>

Sometimes an animal attribute is part of a larger decorative scheme featuring related attributes. The effect of these links may have been purely decorative.

The prominently held grapes and ducks or geese at the end of the garden of the Casa dei Vettii (nos.60-61) might bear interpretation as symbols of Bacchus and his consort Venus, whose attributes are common in the wall paintings of the house and particularly those of the adjacent oecus.<sup>(17)</sup>

Similarly, the boy with a hare and grapes from the Casa del Camillo (no.114) might hold attributes of these deities, sculptures of whom stand along the same wall (fig.62).

Decorative schemes which include cupids and dolphins (attributes of Venus which are often found together) are discussed above (pp.154 ff.).

### 3. The theme of regeneration

If animal sculptures in gardens can be classed as motifs of any one theme, it is perhaps that of regeneration.

Ridgway has observed:

"It is generally stated that the garden-ranking divinities are 'the gods of life': Aphrodite, Dionysus, Eros, Asklepios, Herakles, and Adonis. It should perhaps be stressed that the last two named, albeit associated with immortality and resurrection, are also specifically known for their tragic deaths." (18)

Adjacent garden displays might celebrate the story behind representations of these gods.

Attractive, but not certain, indications of at least an appreciation among Pompeian householders of the forces of renewal are the proliferation of vegetal elements in wall paintings, especially on the dado of many schemes, and the abundance of representations of children of various types, some of whom carry the produce of the countryside (see pp. 148, 208).

Some individual animals also offer this interpretation.

A single snake or a pair of snakes was often painted on the lararium, sometimes with representations of offerings such as eggs, pine cones, and fruit, and sometimes associated with the cult of Isis who was part of the resurrection-myth of Osiris.<sup>(19)</sup> The snake represents the generative forces of the earth and also its healing power.

The peacock which appeared to bear the image of the starry sky on its fanned tail, was a symbol of resurrection and immortality and was sometimes represented as the mount of the child Dionysus (p.204).<sup>(20)</sup>

In the context of a tomb a bird of immortality is certainly appropriate. Valentin Kockel admits this interpretation as possible but not open to proof;<sup>(21)</sup> but it would be even more hazardous to interpret the peacock from the garden of the Casa del Camillo as anything other than a decorative attribute of Bacchus (no.161).

Another symbol of immortality is the group of an eagle and a snake, but this group is rare at Pompeii and such an interpretation can only be tentative in the case of a single marble fountain figure without a known provenance (no.72).

In ancient Egypt the frog was associated with the fertility of the Nile, and into the Roman period was a symbol of birth and resurrection after death.

When seen from a wider perspective, the frog was only one element associated with the inundation of the Nile that revitalised the vegetation of the surrounding countryside.<sup>(22)</sup> It was strangely omitted from the sculptural display around the euripus on the terrace of the Casa di D. Octavius Quartio.

In the latter house a shrine room of Isis is adjacent to the garden display, and the symbolism of other animal paintings and sculpture may have been significant only to the eyes of fervent followers of cults which promised an afterlife.

#### 4. The identity of the boys

De Caro hesitates to give the figure of a boy and goose from Oplontis (no.93) a specific identification as the Ptolemaic divinity Horus-Harpocrates on the basis of the pigtail alone.<sup>(23)</sup> His arguments against specification of identity are attractive.

First, the attributes of this god, i.e. the pigtail, the finger placed to the mouth, and the sitting position (one leg drawn up vertically and the other lying drawn up horizontally), were often interchanged with the wings characteristic of cupid. The diversity of hairstyles executed by busy Roman copyists makes any specific identification hazardous.<sup>(24)</sup>

Secondly, in his concern to produce a decorative fountain figure



the craftsman would have taken little interest in its original significance. (25)

Moreover, similar figures have been found in Cyrenaica which are probably funerary portraits of real children. (26) The first of the two figures adopts a sitting pose very similar to nos. 51, 113, 169 from Pompeii, though the attributes are different.

Other types of child sculpture might also be converted into a portrait. For example, the figure of a boy holding a bird and a bunch of grapes from the necropolis of the Isola Sacra at Ostia has a hollow at its top in which a separately worked head had once stood (appendix I, no. xii). It is similar in subject to a pair of fountain figures from a Pompeian garden (nos. 60-61).

Collignon offers an interpretation of the spirit of such funerary sculpture, in which the games of real children are often represented from the fourth century B.C.:

"Rien n'y évoque l'idée de la mort. L'enfant est là, vivant, souriant, tout occupé des jouets, des animaux familiers qui ont amusé sa courte vie, comme ils doivent encore charmer sa vie d'outre-tombe. Tel est en effet le rêve que poursuit la tendresse des parents." (27)

In the context of a Pompeian house a sculpture of a child would have been imparted with the spirit of the garden and of the sculptural display of which it was a part.

Several figures in the catalogue clearly belong to the landscape that is suggested by the entire display.

The figure of a child recoiling from a frog is linked to a Bacchic landscape by his satyr-like ears and turned-up nose (no. 83). Perhaps this identification should be assumed in the case of other boys found with Bacchic sculptures even if the hairstyle suggests a different interpretation.

Cupids are clearly at home in the sea which is the realm of their

mother Venus (see especially no.49). Other types of boy, however, are also found with dolphins. One pair of boys have their hair tied in a knot on the top of the forehead (nos.40-41). Another dolphin wraps itself around a boy with a head of tight curls (no.51), demonstrating that a variety of hairstyles was possible.

The spirit of the representation of boys with animals is summed up by the figure of the infant cupid who tries unsuccessfully to ride a pantheress (no.160). The children live in a perpetual childhood and are amusing when they attempt the activities of adults.

The Casa dei Vettii contains several scenes of cupids at play. They act the part of garland makers, and ride in triumphal procession like Bacchus and Ariadne (Psyche filling the latter part).

There is a spear-fight on goat-back, a chariot drawn by a pair of deer, and a second drawn by a pair of dolphins. A crab also serves as a mount for a cupid. In another scene they hunt a boar with hounds; similar hunting scenes appear among the panels in the tablinum of the Casa della Caccia antica (figs.92, 94).<sup>(28)</sup>

In a painted scene from Herculaneum, a cupid wrestles with a deer in parody of the subject of the bronze group with Hercules from the Casa di Sallustius (no.26).<sup>(29)</sup>

## 5. Banqueting

Several of the decorative garden schemes described above were closely associated with the consumption of food and drink. The surviving evidence for this activity largely comprises the masonry triclinia (and biclinia) upon which cushions were placed, and the triclinium-rooms in which some, but not all, of the dining-benches stood. Several were built in the garden and some were shaded by pergolas supported by masonry columns.<sup>(30)</sup>

The disposition of the biclinia of the Casa di D. Octavius Quartio recalls the scene depicted on a fragment of the Palestrina mosaic.<sup>(31)</sup>

The members of the party recline on two large upholstered benches which face each other across a channel of the Nile. Over them arches a lattice pergola. A man passes in a papyrus boat as they entertain themselves to the sound of music. Although the current setting of the piece within the whole mosaic is incorrect, the occupants of the pergola were probably surrounded by elements of the Nile landscape.

The content of the zoomorphic decoration at Pompeii might, to some extent, be explained by the role of the host in the higher levels of Roman society. The hospitality of Martial and of Pliny the Younger is measured in terms of the amenities of their villas which included the prospects from the rooms and the provision of food.<sup>(32)</sup>

The banqueting of cities in the south of Italy and in the East was legendary.<sup>(33)</sup> The large number and variety of animals which were served up at these banquets was an indication of the huge estates at the disposal of the royal and aristocratic hosts, a resource which is imitated at Pompeii in the form of paradeisos wall paintings.

This facet of the estate owner's life is parodied in Petronius' Satyricon. Trimalchio is proud of the self-sufficiency of his estate. His coverlets depict nets and hunters, the pursuit of the boar by hounds is re-enacted at the banquet, and fowlers appear with reeds to catch the thrushes that fly from the opened boar.<sup>(34)</sup>

The theatricality of Trimalchio's banquet is a feature of many ancient banquets. The theatrical appearance of the garden of the Casa di Marcus Lucretius has already been noted (p.181).

The bronze boys of the Casa dei Vettii (nos.60-61) recall the golden statues of torch-bearing boys in the Palace of Alcinoüs.<sup>(35)</sup>



Similar statues in a Macedonian marriage feast of the late fourth century B.C. allegedly depicted cupids, Dianas, Pans and others. In the same party dancing girls dressed as Nereids and nymphs. (36)

M. Antonius erected a canopy of branches decorated with drums and other Bacchic emblems over the theatre at Athens, under which he drank with his companions. (37) In the middle of the first century A.D. Silius and Messalina dressed as Bacchus and Ariadne for a banquet which imitated a grape-harvest. (38)

## CHAPTER SEVEN

### MANUFACTURE

#### 1. Copying

The copies of animal figures were an imaginative addition to an otherwise largely conventional garden decoration.

"With garden decoration we are again in the familiar world of Hellenistic imagery, and one cannot help being struck by the extraordinary dominance of Dionysiac themes... It looks as though there was a very strongly established convention in this field which the suppliers and their clients were content to follow. The only major exceptions appear to be the various animal figures allowed as appropriate to fountains." (1)

The best of the animal representations are sometimes attributed to Lysippos, a Greek sculptor of the late fourth century B.C. This is largely based on the word of Pliny the Elder who wrote that Lysippos created many animal sculptures representing dogs, lions, and especially horses in quadrigas. (2)

Vermeule, on the other hand, warns against attributing too much to him:

"All manner of Roman or later animals, from mastiffs to goats, are habitually linked with Lysippus. His work on equestrian groups and Alexander's hunts no doubt qualified him for this dubious proto-Hellenistic honour." (3)

Several pieces may be works of his pupils or contemporaries.

Figures attributed to his fifth century predecessors Myron and Strongy-  
lion (nos.14, 120) already show a remarkable level of naturalism.

Original animal sculptures were also made during the rise in demand for decorative sculpture in Italy in the first century B.C.

Pliny reports that at this time the copyist Pasiteles modelled a lion from life. (4) Arkesilaos, too, sculpted a lioness which was held

by the ropes of playful cupids. Both sculptors were praised by Varro.<sup>(5)</sup>

The aristocratic vogue for collecting statues was taken to an extreme by Nero who had many famous works transported to his Domus Aurea and arranged on display in the sellariae. Vespasian later put them on public view in the Temple of Peace and other buildings.<sup>(6)</sup>

As the availability of original pieces declined and the demand grew, workshops were able to sell copies of a wide range of quality. By the first century A.D. a market for them had developed in the area of Pompeii.

Hellenistic artistic traditions were inherited by the Greek communities in southern Italy and Sicily and also entered Italy through Adriatic ports and Aquileia in particular. The assimilation of techniques and styles took place all over Italy and it is difficult to isolate sources of bronze and marble copies.

The density of finds in the area of Pompeii might suggest that the town was a bronze and marble working centre but the extent of excavation and preservation of artifacts in Pompeii is unrepresentative of Campania as a whole.

## 2. Bronze

### Bronze workshops

Coppersmiths and engravers of metal are mentioned in Pompeian graffiti and traces of bronzeworking have been found outside the Porta del Vesuvio. The work of these craftsmen would probably have been limited to executing repairs and to meeting the demand for bronze tableware and similar artifacts.<sup>(7)</sup>

The flourishing bronze industry centred at Capua would have produced much of the statuary either at Capua itself or at its Campanian sub-



sidiaries. Statuettes would have been sold either directly from the workshops or from travelling craftsmen, some of whom perhaps had informal arrangements with local shops.<sup>(8)</sup>

With the increased demand for fountain pieces in the first century A.D., some workshops at Pompeii may have attempted the smaller figures such as the animal head spouts, e.g. nos. 86, 174-186, but the high quality of these products makes this improbable. The diversity of the repertoire of subjects and the need for high quality pieces from which to make copies suggest close contacts between local workshops or centres of production some distance from Pompeii.

Maiuri suggested that a large part of the bronze statuary from the Villa dei Papiri was the product of neo-Attic bronzeworkers and workshops, but that the figures of local magistrates from the theatre at Herculaneum, the bronze quadriga from the basilica, and the hydra fountain from the palaestra might have been produced at Herculaneum or Naples.<sup>(9)</sup>

Certainly some of the finer work may have been imported or brought from Rome, and the demand of Roman collectors alone would have ensured work for foreign craftsmen in the vicinity of the villas of the Bay of Naples (cf. nos. 118-120). These villas probably also initiated a demand for garden statuary.

Pompeian garden owners, however, were not always as discerning in their purchase of copies. Works like the stiff figures of boys from the Casa dei Vettii (nos. 60-61) may indicate not poor local production but mass production and loss of quality in the main workshops.

Like most of the bronze figures in the catalogue they are of a high technical standard but are the products of craftsmen rather than of artists. These craftsmen were apparently working at a distance of two or three steps from an original work. It is interesting to note the more vigorous representation of the ducks held by these boys which

suggests that a different craftsman was working on the production of the fountain element of the group. Perhaps the modelling was based on direct observation from life.

The two bulls modelled in the same pose illustrate the disparity in the quality of the bronzework (nos.7-8). The latter is similar in quality and style to a bronze fitting in the form of a bull protome from the Casa del Citarista.<sup>(10)</sup>

On the other hand, the free modelling of the tiger heads from Herculaneum which was probably executed on the basis of a few measurements made with a pointing instrument indicates a considerable degree of skill (nos.174-186).<sup>(11)</sup>

Each workshop must have comprised several craftsmen. There is no reason to doubt that the modelling of the wax over a central core and the casting of the bronze figure were executed in the same location. Other hands were then needed to join the parts of composite figures, to smooth off rough edges, and to add incised detail and silvering if needed (e.g. nos.60-61).

### Manufacturing techniques

The bronzes are hollow cast. Many were cast in several parts.<sup>(12)</sup>

The bronzes show a high level of technical ability. There are very few blow holes in the surface of the bronze and patches inserted to conceal casting faults are rarely found (no.63). Feathering, the fringe of material left around joins, was always removed when visible.

The casting of details is generally good. Much of the detail was applied to the wax model before casting. Examples of this are the grooves on the locks in the mane of no.141, and the markings of the scales of no.166. Much of the detail of feathers was probably incised at the same stage.

After casting other details might be added and a precise finish

given to cast details. This sort of afterwork is visible on the forelocks and beard of no.84.

An examination of nos.60-61 (figs.17-18)

The fragmentation of the bronze pair of boys holding ducks and grapes following their theft has presented an opportunity for a close examination of the statuettes.

Fringes of metal are visible inside the figures which indicate the joining of several pieces of metal after casting.

The left wing of no.60 has become detached revealing a pin which held it to the body of the bird.

Some afterwork is visible on the birds. The crisply cast edges of the wings are overlaid by incisions overlapping from the feather pattern of the main surface of the wings. Other edges are deliberately incised with hatching. Another indication of afterwork are the chevrons incised on the neck of the birds over the joins between the bodies and heads.

A flaw at the right elbow of boy no.61 was repaired by an ancient patch which is now lost. This flaw has recently led to the complete loss of the forearm. There is another patch on the point of the elbow which probably conceals a blow hole.

The head of boy no.60 has become detached along the line of the original, apparently weak, join.

A hole in the side of the body of each boy and in the top of each base accommodated the waterpipe that ended in the beaks of the ducks.

### 3. Marble

#### Marble workshops

Evidence of marble workshops at Pompeii and the often low quality



of the marble sculpture suggest that much of the statuary in the catalogue was executed in Pompeii and probably in other local centres, without recourse to the larger centres of production at Puteoli, Naples, and Capua. (13)

This is supported by the groups of mass produced animals whose members vary considerably among themselves. In some cases the accurate methods of the copyist were replaced by misproportioned, freely sculpted versions.

A local workshop also produced the pair of funerary lions in tufa (nos.146-147). This market would explain the apparent familiarity of the makers of garden sculpture with the funerary repertoire. (14)

In a small workshop the tasks of pointing (if employed), carving, drilling, and painting do not require more than one or two craftsmen. The production of fountain figures demanded the additional process of boring through the sculpture to create a water channel. Close similarities between marble figures from Pompeii and Ostia suggest the existence of a common pool of subjects and perhaps an interchange of ideas between craftsmen (p. 210).

In his study of Pompeian marble oscilla Dwyer identified eight different "local hands". (15) The differences in the representation of similar features of the marble animals also suggests that several craftsmen were at work (see pp. 235 ff.).

## Paint

Traces of paint survive on twelve of the marble sculptures in the catalogue, but most of the evidence has been lost. (16)

The colours are yellow-brown, orange-brown, red-brown, blue, brown, black, green, and a pink-red.

The yellow-brown is the most commonly found colour and is employed on a variety of animals from the hound to the hind (nos. 29, 32, and also

on the hair of the boys, 'e.g. no.83).

Landscape elements are painted with the appropriate colours. Blue paint represents water and brown and black paint indicate rocks in no.83. The tree trunk in no.88 is painted brown. The ivy leaves of no.113 are green. The use of a pink-red to indicate the skin of the boy in no.130 is a rare feature among the surviving traces of paint.

The pupils of the eyes of the boy in no.113 are indicated with dots of black paint. Black dots are also employed to represent the eyes and nostrils of the hind in no.32. Dots of brown paint indicate the pupils of the boy in no.83.

The latter group (a boy startled by a frog) employs four colours. Three colours decorated the figure of the boy carrying pigeons and a goat (no.90), including red paint on the cap.

This form of decoration may sometimes have compensated for lack of detail in the carving of the figure.<sup>(17)</sup>

Drilling is employed on several sculptures and gilding decorated at least no.32 and no.88.

#### 4. Terracotta

These glazed terracottas were a typical Egyptian product. The medium was used especially for Egyptian subjects.<sup>(18)</sup>

The common colour of glaze is blue-green. On a pair of toads (nos.80-81) two colours (green and blue) are employed to differentiate the animal from the water.

The hollow bodies of these animals provided a convenient route for the fountain water. Pairs of terracotta figures are identical (nos.19-20, fig.7; nos.77-78, fig.24; nos.80-81).

## 5. Mass production

In response to a growing demand for garden statuettes some figures were manufactured in numbers.

The pair of sileni and panthers from the Villa dei Papiri are identical and the same silenus was employed in other groups from the villa in which the panther is replaced by a wineskin.<sup>(19)</sup>

Bronze lion fountains which depict the animal on the point of leaping have been found in three different sizes and with differing details in the representation of the mane (nos.142-144). Similar figures from other ancient sites show that this type was widely employed.

Among the animal subjects of marble and terracotta sculpture the frogs, toads, and hares were very popular. There are variations in detail within similar sets of marble figures.

There are five terracotta toads, one marble toad, and three marble frogs in the catalogue.

A pair of frogs (nos.75-76, fig.23, left) are similar in size and pose but differ in their modelling. The eyes and mouths of the two figures are treated differently. No.74 (fig.23, right) has a much more naturalistic shape.

There are two bronze hares and fifteen marble hares in the catalogue.

The hares show a considerable amount of variation in their modelling, even between figures in the same pose. For example, no.101 is modelled in a more convincing manner than no.100 (figs.36, 35, left).

The quality of the detailed work varies enormously. The eyes of nos.98-99 (fig.33) and the paws of no.100 are hardly discernible. On the other hand, the eyes of no.102 (fig.35, right) are large and elaborate. The paws of no.104 (fig.37, centre) are given a naturalistic treatment. An examination of the detailed work of the pair of hares (nos.98-99) confirms that they are by the same hand.



In the second group of marble hares (Type B) the modelling of nos.109 and 112 is similar (fig.38); and nos.110 and 111 are also modelled in a similar way.

In this group, too, the quality and type of detail varies. For example, the fur is represented on the tail and neck of no.109, but on the flank of no.112. The representation of the eyes is simple on no. 109, but elaborate on no.110.

Ibis no.136 is similar to no.135 in shape but differs in the amount of detail on the wings. Superior to these is the representation of the wing feathers on the marble duck (no.66).

One dove (no.54) is more boldly modelled and has more detailed work than a second dove (no.55, fig.15, bottom); and between the two examples of a boy holding a dove there are significant differences (see nos.56-57, fig.16).

Some groups of figures, however, are more alike. There is a considerable degree of similarity between the two hounds eating stags' heads (nos.122-123, fig.40), between the three examples of the faun with a pantheress (nos.157-159, fig.51), and between the two marble and bronze ibises (nos.133-134).

The achievement of this degree of accuracy is rare among the garden sculpture, which suggests that several marble workshops were active in the vicinity of Pompeii.

Dwyer has pointed out the deliberate variations within groups of similar marble figures from the Casa di Cerere (nos.43-46) and the similarity between a pair of figures on the same theme from the Casa di Marcus Lucretius (nos.47-48). This difference between the groups of figures supports the idea that more than one workshop was active.<sup>(20)</sup>

## 6. Mirror-reversals

The production of mirror-image pairs is an important feature of

Graeco-Roman sculpture which appears among the garden figures in the catalogue.<sup>(21)</sup> It was an important element in the creation of balanced decorative schemes (pp. 171-175).

Examples in bronze are the pair of fountains representing boys with dolphins from the Villa dei Papiri (nos.40-41) and the pair of fountain boys holding ducks from the Casa dei Vettii (nos.60-61, fig. 17).

The maker of the mirror-image pair of marble stags attacked by hounds took the opportunity to include differences in the grouping of the two figures (see nos.27-28).

The creation of a mirror-image is also evident when the marble group of a boy and his hound is compared with a similar group at Rhodes (see no.129, fig.42).

## 7. Common features of the copies

The comparison in the catalogue between sculptures from the area of Pompeii and figures in other museums underlines the rigidity of the pose of many of the Campanian statuettes (e.g. nos.5, 25).

The groups with children are often marked by frontality (e.g. nos.60-61, fig.17). This is sometimes accompanied by a scarcity of detail on the reverse side of the figure (e.g. no.34).

When a light turn of the head is made in an original or superior sculpture, a tense, angular turn of the head may appear in the Campanian copy (e.g. nos.14-15, fig.5; cf. fig.6; no.31).

In a few sculptures in the catalogue, however, the subtle gesture is maintained (nos.122-123, fig.40; no.116; no.57, fig.16).

The complete retortion of the head of the deer in no.149 is clumsily represented.

A feature of many of the groups in the catalogue is the concentration of the craftsman's attention on the larger figure to the detri-

ment of the smaller. The latter is often the prey. Examples are nos.34, 64, 116, 128.

## 8. Miniature copies

In some of the small marble sculptures there is an unnecessary marble support carved underneath or beside the figure. This is an unnecessary retention of a feature from a larger and heavier work.

The presence of these supports also confirms that the original of these figures was made of marble. See nos.4 (fig.3), 27-29, 32, 88.

The practice of making copies of popular figures on a reduced scale was widespread in the imperial period. The process of making a miniature copy is the same as that employed for any copy except that the settings on the pointing machine are reduced with every measurement.<sup>(22)</sup>

The three miniature bronze horses in the catalogue were perhaps made for the table of a connoisseur (nos.118-120).

## 9. Fountain figures

Water creatures such as dolphins, frogs, toads, ducks, geese, turtles, and crocodiles, were appropriate subjects for fountain figures.

When wild animals are represented, the fountain water might represent the flow of blood in the kill.<sup>(23)</sup> Both hunter and prey spout water in the bronze group of boar and hounds (no.1), but only the hunter in the adjacent bronze group of lion and deer was equipped with water spouts (nos.141, 25). This lion sprayed water not only from its gaping mouth but also from the raised paws.

A pair of marble hounds (nos.122-123, fig.40) are depicted in the moments after a kill. The water pours from the mouths of the dead



stags. On one victim were preserved traces of red paint on sculpted drops of blood (no.29).

The fanned tail of the peacock would have sprayed a veil of water into the garden from the gap between two bronze plates. These startling centrepieces are indicative of the taste of Pompeian householders.

Two almost identical marble figures from Ostia have not been drilled for fountain use (appendix I, nos.xvii and xxv). On the other hand, the site has given evidence that the group of cupid and dolphin and the hare with its bunch of grapes were again popular subjects for fountains (appendix I, nos.viii-xi, xviii-xxii).

Many of the figures in the catalogue stood in gardens among foliage and flowers and by the side of pools. The white of the marble figures alone provided a pleasant contrast to the green plants.

Marble figures were adapted to fountain use simply by drilling a hole from beneath the base usually to the animal's mouth. Alternatively, a fountain pipe might stand beside a sculpture or be placed through a convenient hole in the composition (see no.64, fig.20, also see p.173).

Several bronze figures were cast with a simple hole at the mouth which was fed by the hollow body of the animal or by a tube running through the body (nos.35, 39-41, 142-143, 155-156).

In other bronze figures the water pipe protruded from the mouth (nos.5, 26, 59-61, 164, 166, 187).

In some of these the waterpipe is cast with the mouth or beak of the animal which makes it certain that these particular figures were produced for fountain use (nos.59-61, 166, 187). The appearance of this pipe in the mouths of the ducks in nos.60-61 has been compared to a stick or a worm.<sup>(24)</sup>

The water channel in the mouth of the boar in no.1 is similar to

those of the bronze tiger heads and demonstrates that the large bronze animal and its accompanying hounds were conceived as fountains from the start.

The tip of the feed pipe is still attached to a few of the bronze figures (nos.52, 97, 142).

The process of adapting marble figures to fountain use can be served in the pair of frogs (nos.75-76, fig.23).

One of the figures wears a broad smile on the closed mouth. The other frog which is similar in other respects has an open mouth in the front of which is drilled a hole.

The hole, however, is not very deep and seems to indicate that the figure was abandoned before the hole was drilled completely through the figure; it was then placed with the other frog to make a pair.

#### 10. Groups of boys and animals

Variations on the theme of sculptural groups were sometimes devised by Hellenistic artists (see nos.39-41; 42-43 and 49; 44-48 and 50; 60-65 (figs.17-21); 93-95; 113-117).

In other cases the animal attributes of the boy are changed (see under nos.113, 169). The boys in no.57 (fig.16) and no.116 (fig.39) are similar but the animals are different. Similarly, the theme of the startled boy employs, in one group, a duck (no.59), in another, a frog (no.83). In a painted scene in the Naples Museum a rabbit is substituted (fig.97).

#### 11. The representation of details

##### Teeth and tongues

The representation of teeth in bronze figures is usually successful.

They are indicated by either a series of incisions along a strip of metal or an outline in relief on the strip (nos.120, 141). Sometimes the front teeth are represented separately and stand out boldly as on the hounds in no.1 and on the large lion (no.141). On smaller bronzes the canine teeth alone are represented, and these are roughly indicated (nos.142, 155-156).

The teeth are rarely represented on marble animal sculpture. On boar no.2 the outline of the masks and tusks in relief is probably a vestige of the competently worked mouth of the bronze or marble original. The open mouth and canines of no.148 are reduced to a roughly carved outline.

Among the marble dolphins the teeth are often reduced to a zig-zag incision between the jaws (e.g. no.45). In no.44 this is further reduced to a series of incisions in a broken zig-zag pattern.

The representation of the teeth of the stags in nos.27-28 by regular incisions along ridges in the mouth is exceptional among the marble sculpture.

From the latter pair protrude tongues which are otherwise only found on a bronze lion (no.142). In several cases this appendage has no doubt been replaced by a fountain hole or fountain pipe.

#### Eyes and ears

On bronze figures the eyes are modelled with either a single lid or a pair of lids. The pupils are represented by a hole or smaller dot. On the large raven (no.164) and lion (no.141) the iris is raised and contains a central hole. On others the edge of the iris is marked by a circular incision and is finished by a central hole (nos.25, 49).

These markings are crudely represented on the marble figures. Upper lids appear on nos.4, 9, 27-28, 31. Both lids are depicted on nos.2, 43, 102, 110, and on the hare in no.128.



Most of the marble animals possess outlines of eyes, many of which are distorted. On the hares, however, the outline of the wide eye is usually preserved.

A small hole in the centre of the eyes of no.42 and the incised semicircle on the eyes of no.32 are the only attempts to represent the pupil and iris in marble. These details may have been painted on many of the figures.

The small bronze horses show the best examples of internal ear markings but they also appear as bold notches on the edges of the ears of nos.22-23, 174-186, and as longer grooves on those of no.3, 24, 162. This refinement is not present on the marble figures.

Hair and folds of skin.

The representation of hair is found on the bodies of both bronze and marble animals. The individual locks which cover the whole of the bronze boar in no.1 and parts of the bronze goat (no.84) also appear on the marble goats in nos.87 and 90 and on goat no.85.

Stippling is found on the bronze tigerheads (nos.174-186) and also on the head of the marble boar no.2 and over the entire body of boar no.4 and of the marble hounds (nos.122-123).

Fringes of hair around the hooves are indicated on the deer nos. 27-28, 31 and also on the small bronze horses and the bronze bull and goat (nos.5, 84). Rings are also incised on the hooves of nos.15, 31.

The locks of the mane of lion no.149 and of the hounds nos.122-123 are individually carved in bold relief. Those of another marble lion are reduced to a solid mass (no.148, fig.47).

The incisions on the tails of nos.22-23 and several other bronzes are lost on all but a few of the marble figures (no.15 is one exception). The pair of hounds (nos.122-123), on the other hand, excel with the representation of bushy tails in bold relief.

Isolated fringes of locks, such as those on the necks of the panthers in nos. 155-156 and of the hounds in no. 1, appear in the form of rows of notches on the necks, flanks, and hindquarters of many of the hares and also of the stags (nos. 27-28) and the antelope (no. 29).

Folds in the skin are represented on the heads of several bronze figures (nos. 5, 141, and the hounds in no. 1), on the necks of nos. 22-23, and in several places on the small bronze horses.

On the necks of the marble hares these folds take the form of slight depressions (no. 104), repeated rings (no. 110), and clumsy collars (no. 109). Slight folds are also indicated on the shoulders of the marble deer (nos. 31-32).

#### Feet

The feet are often shown with an incongruously large amount of detail on otherwise plainly represented marble animals. Knuckles appear on nos. 110, 149, 155-156, and the hare in no. 128. On the bronze animals (no. 141 and the hounds in no. 1) the knuckles and claws are competently represented.

On the feet of the hares in particular these features are reduced to rows of straight incisions.

Similarly, the hooves appear with a surprising amount of detail on some marble figures (nos. 4, 31, the goat in no. 89, and the stags in nos. 27-28) which compares favourably with the detail on some bronze figures (nos. 3, 22-23, 25).

#### Other features

Tendons are represented on no. 148 and on some of the hounds which attack the large stags (nos. 27-28). Ribs are visible on nos. 15, 105, 148, and on the bronze lion (no. 141) and on the hounds in no. 1.

The special features of dolphins and birds deserve special attention.

#### Fins and eye-markings of dolphins

The confident ribs on the fins of the bronze dolphin in no.39 are far superior to those in nos.40-41 and 49-50. The shape of the fins in the marble figures varies from indented shapes to the form of paddles. The detail is generally poor.

The tail fin of the marble dolphin in no.46 has an elaborately indented edge which is a copy of the type found on the bronze animal in no.49.

The fine bronze dolphin in no.39 bears a double stellar marking around the eyes. The bronze dolphin in no.49 has a single stellar marking around each eye with radiating lines within them. This feature is absent from nos.40-41 and from all the marble dolphins except nos. 47-48. The bronze dolphin that decorates a candelabrum has indented upper eyelids which produce the same effect. The latter also has a double tail fin.

#### Feathers and claws of birds

There is a great variation in the representation of feathers.

The most common type is the feather with a rounded end and a central rib. From this rib run rows of incisions. This type of feather is found on all parts of the birds. Rows of them are employed to great effect on the raven (no.164); between the rows a single feather is sometimes inserted.

On nos.60-62, however, the ends of the tail feathers are square. Those on the back of the large raven lack the radiating incisions.

The tails of nos.60-61, 164 are decorated with incisions on both



sides but the tail of the peacock (no.161) is marked on only the front side. On the latter the "eyes" of the tail are indicated with circular incisions.

The feathers on the neck are of several types. Those of nos.62 and 164 are flame-shaped; but over the neck of the duck in no.59 there are sickle-shaped feathers. Rows of chevrons cover the necks of nos. 60-61.

The marble figures show less diversity in the representation of feathers. The round feather is often indicated by curving incisions or by plain, rounded protrusions. The internal structure of the feather is rarely indicated (nos.9, 54-55, 72 are exceptions).

The toes and webs of the feet of duck no.63 are covered with parallel incisions. The toes are reduced to ridges on nos.60-61, and the incisions are shorter. The claws of raven no.164 are incised with cross-hatching but this is absent from the well modelled claws of the marble eagle no.72.

In general, the details of the animals are competently handled on the bronze statuettes but only vestiges of the original decoration remain on the marble sculptures.

## 12. Appraisal

The preceding survey shows that the bronze figures of the dolphin and cupid (no.39) and of the raven (no.164) are outstanding for the quality of their detailed work. On the former this care extends to the cupid's wings which have feathers layered in relief on their upper parts. The musculature and facial features of this cupid are also superior to those of other boys who are found in groups with animals.

The bronze boar and hounds (no.1) attain a considerable level of naturalism through the careful detail and representation of three dimensional movement. The latter is also conveyed by the deer in the group with Hercules (no.26).

The hydra and the rearing snake (nos.132, 166) show variety in the representation of scales. The skilful use of incised detail on the ducks in nos.60-61 contrasts with the stiff modelling of their masters. The small turtle (no.187) has careful, naturalistic details. On the other hand, the small bronze panthers (nos.155-156) and the pair of dolphins from the Villa dei Papiri have crude detailed work.

Among the marble sculpture the eagle of no.72 is outstanding for the representation of the feathers and the spirited modelling of the group. The pair of ibises (nos.133-134) and the pair of hounds (nos. 122-123) are also carefully represented.

Inferior to the latter is the figure of another hound (no.124) in which the shape of the animal has been preserved but the definition of the detail has been lost. The detailed work of the mass produced frogs and hares is generally unconvincing.

## CHAPTER EIGHT

### DATING

The subject matter of the sculptures offers no clue to their date of manufacture because they are copies of older, largely Hellenistic, pieces. Nor is the technique of manufacture of any assistance in this. Many are plainly late copies of an original sculpture but their methods of manufacture cannot be assigned to a specific date within the Roman period.

The most useful guidelines for dating are the style and content of the decorative schemes in which these figures participated and the evidence of the damage caused by the earthquake of A.D.62. A firm terminus ante quem is the burial of these settlements by the eruption of Vesuvius in A.D.79.

The bronze deer of the Villa dei Papiri (nos.22-23) were part of probably one of the earliest naturalistic sculptural displays in the area if, as Pandermalis suggests, they were included in the original concept of a Bacchic display when the sculptures were collected in the later first century B.C. or the first decade of the first century A.D.<sup>(1)</sup>

From the time of the construction of the Augustan aqueduct fountains had become a more feasible idea for the decoration of Pompeian gardens; but in A.D.79 a new system of water pipes was being laid in the town.<sup>(2)</sup> An earthquake had shaken the region in A.D.62 and had thrown the decorative schemes of many homes into ruins. Direct evidence of its effect on sculptural schemes, however, is limited.

The marble figures of the centaurs and of the boy and goose (nos. 10-13, 93) were found under a garden portico of the villa at Oplontis.



Like the sculpture found in the rooms of Pompeian houses, they may have been put under protective cover at the first signs of the eruption, or alternatively, they may have been put aside for the repair of fractures caused by the violence of the earlier earthquake.<sup>(3)</sup> In his discussion of the sculpture of the villa, de Caro favours the latter explanation largely because other fragments of the figures (which had already once received ancient repairs) were found in a separate room with a collection of domestic artifacts.<sup>(4)</sup>

The bronze boys with ducks from the peristyle court of the Casa dei Vettii apparently replaced a damaged marble figure (or a pair of figures), part of which was found in an adjacent room (see note on nos. 60-61). This replacement perhaps coincided with the repainting of the walls of the court in the later fourth style. The fragmented figure of Priapus which was found in the kitchen was perhaps another victim of the earthquake.<sup>(5)</sup>

The repainting of damaged houses is more certain evidence of the earthquake. Sculpture may have been introduced at the time of repainting to complement the decorative scheme but an affinity of theme between sculpture and adjacent paintings by no means guarantees an identical date.

In the Casa della Fontana piccola the restoration and repainting were almost complete in the rooms and on other main walls. To this last period belong the wall paintings of the second atrium and peristyle garden.<sup>(6)</sup> The bronze boy and duck (no.59) were integrated into the marine theme of many of these paintings by the addition of statuettes of fishermen (p.154).

The large-scale renovations in the southern quarter of the Casa di Sallustius which included the painting of the large scene of Diana and Actaeon on the peristyle garden wall belong to the period before the eruption and were not completed in A.D.79. Perhaps the large

fountain group in the atrium was installed to create a second large mythological scene (no.26).

Large scale restorations to the fabric of a house would also have given the owners an opportunity to include sculpture in the new decorative scheme.<sup>(7)</sup>

The Casa di Marcus Lucretius was one of the few houses at Pompeii to be completely restored and repainted in the last years of the town. The sculptural display probably belongs to this period.

The Casa del Poeta tragico was also almost wholly restored and repainted.<sup>(8)</sup> It would be surprising if the pair of terracotta frogs had survived the tremor and were not part of this restoration (nos. 80-81).

The bronze animals in the peristyle court of the Casa di M. Pupius Rufus might have been part of the restorations which included that of the peristyle columns and the long perimeter wall.<sup>(9)</sup>

There is definite evidence of changes taking place in sculptural displays shortly before the eruption, and several of these had not been completed by A.D.79.

When the Casa del Camillo was excavated an assortment of small objects was found in the tablinum which included two small terracotta cups containing coloured pigments. This may be evidence for redecoration at the time of the eruption.<sup>(10)</sup>

Although the sculptural display of the garden of this house appears complete, several fountain pieces, including the bronze peacock (no.161) and the triple dolphin fitting (no.35), were found where they had been stored in an adjacent room.

Unlike the damaged sculpture in the villa at Oplontis, the pair of bronze children with dolphins from the Villa dei Papiri had been stored simply to await installation on a garden pool (nos.40-41).

Other figures had not been stored away but had been put to one

ide.

The small collection of marble sculptures that included a hare (no.103) was found on one of the low walls of an industrial basin in the Fullonica of M. Vesonius Primus. The Giornale dei Soprastanti comments "... non collocati come decorazione." (11)

The eight terracottas (including no.73) which were gathered around the aedicula in the garden of the Casa di M. Pupius Rufus were perhaps not in their correct positions among the garden plants. (12)

The large painted landscapes with wild animals were a popular subject of the fourth style and belong to this final period. (13)  
Perhaps the sculptures of wild animals were part of this fashion, though it is difficult to assess how many predate the earthquake.

The large-scale redecoration of the Casa di D. Octavius Quartio probably included the creation on the garden terrace of a wild landscape in two media. Animal sculptures were placed beside animal wall paintings (p.158).

At the time of the eruption the columns of the temple-nymphaeum on the terrace were unfinished, but the occupants were already enjoying their new display. (14)

To this final period of activity in the life of Pompeii probably belongs the change of scheme in the central peristyle garden of the Casa del Citarista.

A large rectangular pool once filled the central area of the garden and is again visible today but the fashion prevailing before the eruption suggested its replacement by the small semicircular pool at its western end. The large pool was buried (fig.61). (15)

Around the rim of the small pool was placed a crowd of bronze animal sculptures which caught the attention with their arcs of fountain water in the same way as the elaborate garden aediculae and large painted landscapes of smaller houses.



## CONCLUSION

By A.D. 79 Pompeii was a business city and the demand for naturalistic decoration had been reinforced by those who, like the Vettii, had acquired wealth through trade and commerce.<sup>(1)</sup>

The pervasive images of abundance which belonged largely to the Bacchic "golden age" were possibly symbols for the aspirations of financial well-being of this class.

Images of aristocratic paradeisoi and of an Egyptian landscape associated with the pleasures of the Canopus created the illusion of an affluent lifestyle for their dinner-guests and also for themselves at leisure. They enabled their owners to experience a style of otium which they could not attain in reality. Perhaps this type of sculpture itself became a status symbol in these communities. These, rather than religious considerations, were, most probably, the thoughts behind the large majority of displays involving zoomorphic sculpture.

This study confirms the conclusions of Zanker (1979). He interprets the garden decoration of Pompeii in terms of materialistic aspirations and denies the influence of a deeper, philosophical concept of nature. The proximity of Pompeii to the wealthy villas around the Bay of Naples was a considerable force in the formation of this fashion.<sup>(2)</sup>

The preceding survey has shown how similar themes were represented in large and small sculptural displays and how they were tailored to fit the size of the house and the financial resources of the owner.

Small householders perhaps aspired to the standards of taste

established by wealthier local figures, such as Q. Granius Verus, a member of an important Campanian family, who owned the Casa dei Cervi at Herculaneum (see nos.27-28).<sup>(3)</sup> In the smaller houses the naturalistic panoramas also helped to create an illusion of spaciousness.

To the eyes of the aristocrat these sculptures would have appeared very poor indeed.<sup>(4)</sup> They were not installed in collaboration with a gardening expert or topiarius,<sup>(5)</sup> but were bought from a local dealer whose stock largely determined the final appearance of the displays.<sup>(6)</sup>

The sculpture in the main catalogue offers a sample, often in miniature, of the iconography that was the artistic heritage of the bronze and marble workers of the first century A.D. They drew largely from the Hellenistic repertoire but did not altogether ignore older forms. The garden became a repository for sculptures whose original settings were many and varied. At the same time, much of the Hellenistic repertoire was still being employed for the decoration of tombs and bath-buildings. Both of these contexts are strongly represented in Campania and at Ostia.

Figures similar to those of the catalogue have been found throughout the Roman world, often in the form of small bronzes and stone reliefs. In Italy they occur, in particular, at the key ports of Ostia and Aquileia. Much of the material from the latter site is of the first century A.D. and is of an equally mediocre quality.<sup>(7)</sup>

The garden displays are a source of information for a popular, if third-hand, Roman view of Egypt. In the medium of decorative art, Egyptian symbols and panoramas became mixed with those of mythology.

In addition, the inclusion of animals of the hunt and affinities

with the decoration of the amphitheatres of Pompeii and Capua suggest that the popularity of the pleasures of the hunt and of the amphitheatre must also be taken into account. At the same time, the conventional role of the host might have brought the themes of wealth, pleasure, and abundance to the foreground of domestic decoration.

Without doubt, these sculptures played a key role in the development of Pompeian taste in garden decoration. Often whimsical and generally forthright, local taste was familiar with reproductions of many of the higher achievements of paint, mosaic, and sculpture, and also with the effectiveness of mirror-image pairs and symmetry in displays. In this context, animal sculpture in fountain use was appreciated as a conceit of the highest order.

Special conditions existed at Pompeii which encouraged the proliferation of animal sculpture. The garden wall paintings which depicted wildlife scenes, and often Nilotic scenes in particular, suggested the grouping of animal sculpture around pools. In their attempt to reproduce wildlife scenes in sculpture, householders often placed together pieces which were not intended to stand in close proximity. Interest in the individual piece was lost to interest in the tableau.

Without doubt, the quality of new pieces often suffered as tastes changed. This is evident in a pair of bronze boys who perhaps replaced similar marble figures destroyed in the Casa dei Vettii by the earthquake of A.D. 62 (nos.60-61). In this respect, the display of the Casa del Citarista is remarkable for its inclusion of the fine bronze boar and hounds (no.1). This group would, perhaps, have been displayed to greater effect in an isolated position, such as that occupied by the bronze hydra, but fashion intervened.

In this way a style of sculptural garden decoration developed whose worth is open to question. On the one hand, the range of motifs



is limited and does not rival the repertoire exhibited by comparable works in paint and stucco. As producers of sculpture, the marble-workers in particular show limited ability in the design of their product.

On the other hand, this method of decorating the garden inspired a considerable capacity for the articulation of motifs, and made possible the development of a decorative language to meet the particular demands of the householders.

Several findings in the above survey offer a wider perspective on this type of Roman decorative sculpture. First, the architecture of the region provided a wide and varied context for similar animal representations in paint and stucco. To these must be added figures in relief and in the round which decorated domestic artifacts in wood and metal (see notes under individual entries in the main catalogue). Craftsmen selected popular decorative motifs to offer to their clients and in this way a distinct and familiar body of motifs arose in these communities.

Secondly, several types of animal sculpture were manufactured in numbers. Pompeian householders often wanted pairs, or larger groups of animals, for effect. In this context, the form of the individual piece became less important and often deteriorated. The nature of the copyists' work has clearly emerged from the above study.

Thirdly, many animal sculptures were manufactured and sold as fountain figures. The garden had become an established context for sculpture and, indeed, was now dictating the very form of sculpture on a wide scale. This common modification suggests that some of the bronze and marble workshops may have specialised in the creation of this merchandise. Furthermore, the similarity of the sculpture from Ostia suggests that the trade in garden sculpture was achieving a

permanent basis. Water spouts were accommodated in open mouths and, in some cases, in raised paws. The composition of the group of a boar and two hounds (no.1) was sacrificed for the water-spectacle; this disfiguration was perhaps most pronounced in the case of groups of boys and animals. Other pieces, such as the bronze peacock, were carefully designed as fountain spouts. At this point, animal sculpture has clearly become garden furniture.

In short, animal sculpture became a popular form of art. Perhaps part of its attraction lay in the fact that its symbolism was not difficult to grasp; certainly, it did not demand a literary background of its owners.

The above characteristics are perhaps distasteful to classically trained students of Roman art. It cannot be denied that among these craftsmen and consumers art was a mutable commodity, valued less for its aesthetic properties than for its immediate effect. The loss of quality in the production of these figures is a particularly unattractive feature. The loss is patently visible in the case of the frogs and hares. In other figures, a poor account of the musculature is often accompanied by clumsy turns of the limbs and neck, and by a general loss of definition in the detailed work.

On the other hand, when this form of art is considered within the context of its production and sale, its achievements are worthy of appreciation. The figures should be approached with an eye for detail. The variety in the representation of the feathers and locks of hair is remarkable, and small details of animal anatomy are sometimes retained by the copyist and carved with great care, despite the overall loss of detail. Several sculptures are worthy of unqualified appreciation, on aesthetic as well as technical criteria.

The redecoration necessitated by the eruption of A.D. 62 and

the proliferation of large wildlife paintings in the time of the fourth Pompeian style suggest the years A.D. 62-79 as the period of maturity in the development of Pompeian displays of animal sculpture. On the other hand, exact answers to questions concerning place of production, means of sale, and dating may never be forthcoming; as in the above survey, a possible locality of production often has to satisfy the researcher concerned with minor Roman works. In addition, it is hazardous, and of limited application, to attempt to attribute individual pieces to sources or even to possible sources. The Hellenistic roots of a considerable proportion of Roman art are widely recognised, and, indeed, the above study confirms the importance of this heritage.

A more fitting interpretation of this type of art might be couched in terms of local artistic requirements and the fulfilment of demands, the development of standards of decoration within a community and the formulation of a decorative language which persisted in the context to which it was applied. It might be argued that the animal sculptures of Pompeii and Ostia had, by their particular and continued use, assumed an additional identity: that of symbols of the Roman garden in these areas.

Future research might employ this type of approach when studying collections of minor sculpture which are difficult to place within the parameters of Roman art. Comparable collections of animal sculpture may await rediscovery, having suffered the academic neglect that has sometimes stifled the study of this form of art. Future studies might chart the movement of this collection of motifs through later centuries of art; examine how their association with gardens was developed or lost; and assess the influence of this Roman fashion on the taste of subsequent generations.



# A P P E N D I C E S

## APPENDIX I

### CATALOGUE OF COMPARABLE SCULPTURE FROM OSTIA

#### i. BIRD AND BOY

White marble. Museo Chiaramonti of the Vatican Museum: Amelung I, pp.752-753, no.651, pl.81. Several restorations including head and neck of bird. Height 0.835m.

A boy stands holding a bird to his left side with his left hand. The right arm hangs down by his side. Unlike a similar figure from Pompeii (no.64, fig.20), he is fully clothed.

#### ii. BULL

White marble. For details see no.5.

#### iii. BULL. Fountain piece.

Marble. Fountain piece. Ostia storerooms, inv.1266. Found on the Decumanus, near the Schola di Traiano. The horns and an area around the spout are missing. Length 0.64m; height 0.61m.

The forepart of a bull, lying with the forelegs folded under the body in the same manner as nos.15-16. The head is held in line with the body. Only a small amount of detail. Traces of reddish paint. The hollow body leads to a fountain hole at the mouth.

Bibl.: Kapossy (1969), p.53.

#### iv. COW

White marble. Decorative addition to a support (?) on a marble base. Ostia storerooms, inv.1150. The cow's head, the edges of

the base and the main figure which stood on the base. are missing. Total height of support 0.71m; length of cow 0.29m.

A cow lies in the same manner as no.15 (fig.5) at the foot of a tree-stump. The musculature is flat.

v. DEER AND HOUND (fig.55, centre)

White marble. Ostia storerooms, inv.336. The head and legs of the deer and all but the forelegs of the hound are missing. Height 0.19m.

A hound stands on the back of a deer. The claws pierce the victim's skin, cf. no.29. Traces of orange-brown paint on the deer.

vi. DEER AND FAWN

White marble. Ostia storerooms inv.1287. The head and parts of the hindlegs of the fawn are missing and all of the hind except the hooves are missing. Max. height 0.11m.

The sculpture represents a hind suckling a fawn (cf. no.32) but here the fawn is centrally placed in the group. Rectangular support to the right side of the fawn. Rectangular base.

vii. DEER AND RECLINING GOD

White marble. Ostia storerooms, inv.1103. The top of the deer's head is missing. Length of group 0.64m.

Pose similar to that of no.31. It lies by the left leg of a recumbent male figure wrapped in a cloak (a river god?). The deer drinks from a dish which is offered by the figure, who holds a cornucopia in his other, left hand. Oval base.



viii.DOLPHIN AND CUPID. Fountain piece.

White marble. Ostia storerooms inv.497. Found in 1938 at the start of the Via del Foce. The head, left lower arm, right arm, right wing, and most of the left wing of the cupid are missing. The rear half of the dolphin is also lost. Its nose is damaged. Height 0.80m. Length 0.55m.

The cupid sits astride the inverted dolphin in the same manner as no.43. His feet rest on the lateral fins. Rippling waves are indicated on the base. There is a simple stellar pattern around the eyes of the dolphin. A zig-zag incision represents its teeth. The wings of the cupid bear rows of feathers in relief with no detail. The sculpture is well proportioned but the musculature is flat. Fountain hole in mouth.

Bibl.: Kaposy (1969), p.38.

ix. DOLPHIN AND CUPID. Fountain piece.

White marble. Ostia storerooms inv.498. Found in 1938 on the fountain of the macellum on the Decumanus. The head, most of the right arm, the elbow of the left arm, the left foot and upper part of the left wing of the cupid are missing. The upper part of the tail of the dolphin has been restored in a different marble. Height of original part 0.70m; length 0.22m.

Similar to no.viii. The eye and teeth markings are like those of no.viii. The wave effect on the base and the dolphin's eyes are incised more deeply. The feet of the cupid rest on an additional pair of lateral fins in low relief. The fins and the cupid's wings are incised with parallel longitudinal lines. The cupid holds reins in his left hand which is placed on his thigh. The modelling is good. The forehead, like that of no.viii, is pronounced. Fountain hole in mouth.

Bibl.: Kaposy, p.38.

x. DOLPHIN AND CUPID. Fountain piece (fig.12).

White marble. Ostia storerooms, inv.14474. The head, both arms, both legs below the thighs, the right wing and top of the left wing of the cupid are missing. The dolphin lacks the tail fin with the top of the tail and the underpart of the mouth. Height 0.40m.

A similar group to nos.viii and ix. The eye has a stellar marking and the fins are incised with rows of parallel incisions. Both cupid and dolphin have a rounded modelling. Fountain hole in mouth.

xi. DOLPHIN AND CUPID. Fountain piece.

Yellowish marble. Ostia storerooms inv.1223. The cupid and the upper part of the dolphin are missing. Height 0.12m; length 0.13m.

It comprises an inverted dolphin with a cupid whose quiver and bow lie to the animal's left side. To the right are rocks. The dolphin bites a polypus which is heavily drilled. The subject is that of nos.44-48, 50, fig.13.

A stellar pattern marks off the front of the head like a mask and is deeply incised. There is a wave design on the base in high relief. Oval base through which runs a water channel up to the polypus. From the old collection of the castle at Ostia. Bibl.: Kaposy (1969), p.39.

xii. BOY WITH DUCK (?) AND GRAPES.

Marble. Funerary statuette. From the necropolis of the Isola Sacra. The head of the boy is missing. This was worked separately and inserted into a cavity on the top of the torso. The right

forearm and hand are very damaged.

A boy or youth wrapped in a large cloak holds a bird to his chest with his clenched right hand. His advanced left hand grasps a bunch of grapes. The attributes and stance are reminiscent of nos.60-61. Careful workmanship of the Imperial age.

Bibl.: Calza in N.Sc. 1931, pp.527-528.

xiii. EAGLE.

White marble. Ostia storerooms inv. 493. The head, the top of the right wing and most of the left wing are missing. Height 0.195m.

An eagle sits erectly with its wings held open. Near its legs is the body of a dead hare, crudely represented in shallow relief on the base. The rows of feathers are shown in relief with no detail. Those on the legs are deeply drilled. Irregularly shaped base. Cf. no.72, fig.22, and a street fountain relief Eschebach (1982), fig.18.

xiv. FROG. Fountain piece.

White marble. Ostia storerooms inv. 15931. The head and left hindleg are missing. Height 0.09m; length 0.18m.

The frog lies close to the ground in the same manner as nos.74-76. The head points upwards. A central furrow along the back is flanked by rows of semicircular incisions. Oval base through which a hole leads to the mouth.

xv. GOAT

White marble. Ostia storerooms inv. 1004. The lower legs and the inner pair of horns are missing. Height 0.30m.

A four horned goat lowers its head as if to graze. The



animal has a strong ridge along the back and the body is covered in waving locks in shallow relief. The musculature is rounded.

xvi. SHEPHERD WITH GOAT AND HARE (fig.29).

White marble. Ostia storerooms, inv. 973. The legs (from above the knees) and the head of the man are missing. The goat's head is also lost. Height 0.42m.

This sculpture is almost identical to the one from a villa near Pompeii (no.91) but the fruit in the basket on his left side is arranged in a different manner in this example. The figure is well proportioned and carefully modelled, with a realistic representation of the clothes. The hare and goat carry little detailed work.

xvii. GOOSE AND BOY (fig.30).

White marble. Ostia storerooms, inv.997. The head, left leg, and right foot with part of the lower right leg of the boy are missing. The head and tip of the right wing of the goose are also lost. Height 0.29m.

This damaged sculpture appears to be almost identical to no.93 but it has no trace of fountain use. The modelling is simple and well rounded. The rows of feathers are represented in low relief without detail. Not mentioned by de Caro (1976).

xviii. HARE AND GRAPES. Fountain piece (fig.34, left).

Marble. Ostia storerooms inv.487. Found on the Decumanus near the theatre. The ears and the front of the base with some of the grapes are missing. The edges of the base are damaged. Height 0.11m.

The hare crouches to the ground like the marble hare type A

from Pompeii (nos.98-107). It holds a bunch of grapes between the forepaws. The head is turned slightly to the right and the right forepaw is placed near the mouth. The ears probably stood off the back as there is no trace of ear tips on the back.

The animal is well proportioned but modelled without detail. The tendons and knuckles of the lower legs are reduced to rows of lines and protruding dots. The eyes are represented by a simple incised oval. Traces of red paint on the base, applied over the damaged surfaces. Irregularly shaped base through which a fountain hole passes to the mouth.

Bibl.: N.Sc. 1909, p.25; Kaposy (1969), p.49.

xix. HARE AND GRAPES. Fountain piece (fig.34, right).

White marble. Ostia storerooms, inv. 488. The ears and part of the right hindlegs are missing. There is a long horizontal fracture running back from the fountain hole into the sculpture. Height 0.18m; length 0.33m.

The pose is like that of no.xviii. The large bunch of grapes is drilled. The ears probably stood off the back. The modelling is full and rounded. The head and the folds of skin around the neck are incongruously large. The eyes are represented by simple oval incisions. A long oval base through which a hole passes to the mouth. From the collection of the castle at Ostia. Bibl.: Kaposy (1969), p.49.

xx. HARE AND GRAPES (fig.34, centre).

White marble. Ostia storerooms inv. 489. Found on the Decumanus in front of the theatre. The tip of the right ear is missing. Height 0.15m; length 0.35m.

Represents the same action as no.xviii. The grapes form a

neat pyramid and are drilled. The ears fall onto the back. The modelling is rather square and rigid and the musculature is flat. The eyes are represented by circular incisions and are located on the front of the head. Long rectangular base.

Bibl.: Kapossy (1969), p.49.

xi. HARE AND GRAPES. Fountain figure.

White marble. Ostia storerooms inv. 490. The ears and the front part of the base with some of the grapes are missing.

Pose same as no.xviii. The ears probably stood away from the back. The modelling is rather square and the musculature is poor. The body is too long and the head is large and clumsy. The eye markings are crude. A fringe of hair indicated on each foreleg carries no detail. Long, narrow base through which a hole passes to the mouth.

xxii. HARE. Fountain figure.

White marble. Ostia storerooms, inv. 1033. Found on the Via della Foce. The forelegs with the front part of the base are missing. Height 0.13m.

The animal lies close to the ground like no.xviii but there are no grapes on the remaining part of the base. The ears lie along the back. The modelling is well rounded but has little detail. The features of the hare are treated superficially. Irregularly shaped base through which a hole passes to the mouth.

Bibl.: Kapossy (1969), p.49.

xxiii. HARE AND CUPID. Fountain piece.

White marble. Ostia storerooms, inv. 238. The right arm of the boy is missing.



The cupid sits on top of a rocky mass and holds a quiver in his left hand. The right arm was raised. A hare sits in a hollow in the rock beneath the right foot drawn up in alarm (cf. no.83). The mouth of the hare is drilled as a waterspout.  
Bibl.: Kaposy (1969), p.39.

For HOUND see no.v.

xxiv.RAM.

White marble. Ostia storerooms inv. 496. The legs from above the knees and the muzzle of the ram are missing. Max. Height 0.485m.

The ram stands with its head held erect and pointed forwards. The fleece is covered by small incisions. The modelling is rounded and well proportioned.

xxv. SPHINX. (fig.55, left).

White marble. Ostia storerooms inv. 486. The head is missing. Height 0.175m; length 0.38m.

The sphinx lies in the same manner as no.170 (fig.54) with the forelegs extended. The details of the tail and head-dress are also similar. This figure lacks the smooth curve of the back of the Pompeian example, and the forepaws are clumsily represented. An additional feature not seen on no.170 is a regular series of rib markings in low relief along the lower part of the flanks. Roughly rectangular base.

## APPENDIX II

### ANIMAL SCULPTURES FROM THE AMPHITHEATRE AT S. MARIA CAPUA VETERE

The slabs of white marble which are sculpted in the form of animals have an average depth of twelve centimetres. Their upper and frontal edges follow the contour of the tops of the bodies and heads of the animals. Areas underneath the heads, bodies, and legs are filled by the plain field of the marble slabs. Although the animals have a flattened appearance, they are otherwise represented with a considerable degree of naturalism. Nos. xviii, xxii, xxviii, and xxix are among the best of the representations.

The features of the animals are generally represented in low relief. The shoulders and hindquarters are always reduced in this manner. The leaping pose of many of the animals is suggested by the way in which the ears fall back. Both eye-lids are frequently represented. Less common is the representation of the pupil.

The hindfeet of the leaping animals are represented in contact with the ground and the forelegs are held up high. Only sculpture no.xvi clearly represents an animal running with all four feet off the ground.

It is possible that a predatory animal might originally have grasped the hindquarters of a leaping prey whose body, like nos.xxix-xxx, is truncated.

The lion heads in nos.xxiii and xxvi may stand not against a plain field but against the fleshy hindquarters of a fleeing victim.

In addition, the mouths of the lions in nos.xxiv and xxv are largely

missing and these, too, might originally have gripped the hide of a prey.

Nos.xxvii-xxviii represent lions biting the neck of a victim and covering the victims' bodies with their own. No.xxxi substitutes a panther in the role of hunter in this grouping. The panther heads of nos.xxxii-xxxiii lack the jaws and these, too, might have belonged to such a group.

On the other hand, some, if not all, of these fragmentary predatory animals might have run freely in the manner clearly shown by the hounds in nos.xx-xxii.

There is one further possibility. The groups of nos.xxix-xxx suggest that a single decorative sculpture might extend over the length of two whole animals. It is possible, therefore, that a group might have been formed by a leaping predator in close pursuit of a leaping prey. Such groups might compromise any of the nine predators and seventeen prey animals which are clearly not part of a group.

The two seated composite animals (ram-lions, nos.xxxiv-xxxv) are not part of the theme of wild animal conflicts.

Also see above, p.201.

## CATALOGUE

### PREY

#### i. ANTELOPE

Leaping. All the body is preserved except the hindlegs. In two fragments. Length 1.53m; max. ht. 0.70m.

Undulating horns laid along the neck. Taut folds of skin



at the tops of the legs are represented in low relief. A series of ring-markings on the horns.

ii. ANTELOPE

Leaping. Front half of body with forelegs and head except forepart of head. One fragment. Length 0.68; max. ht. 0.49.

Undulating horns laid along the neck. No ring-markings represented on the horns.

iii. ANTELOPE

Leaping. Forequarters with forelegs and head. One fragment. Length 0.66m; max. ht. 0.54m.

Curving horns laid along the animal's back. No markings on the horns.

iv. ANTELOPE

Possibly leaping. Neck and head. One fragment. Length 0.68m; max. ht. 0.37m.

Curving horns laid along the neck. No markings on the horns.

v. ANTELOPE

Possibly leaping. The neck and head, except the forepart of the head, are preserved. One fragment. Length 0.42m; max. ht. 0.36m.

Curving horns laid along the neck. No markings on the horns.

vi. BOAR

Possibly leaping. One fragment, representing the eyes and ears with the upper part of the head and neck. Length 0.55m; max. ht. 0.26m.

The bristles along the boar's neck are indicated by a series of deeply incised, parallel lines.

vii. BULL or COW

Leaping. All the body except the hindlegs and the tips of the head and forefeet. In four fragments, now repaired. Length 1.93m; max. ht. 1.05m.

Undulating horns laid on the neck. No markings on the horns.

viii. BULL or COW

Possibly leaping. One fragment, which represents the upper part of the head and neck with the eyes and ears and lower part of the horns. Length 0.33m; max. ht. 0.25m.

Undulating horns laid along the neck. No markings on the horns.

ix. BULL or COW

Possibly leaping. One fragment which represents the upper part of the head with the eyes and the lower part of the horns. Length 0.36m; max. ht. 0.30m.

Two curving lines above the eyes represent folds of skin. Shallow notches on the upper part of the horns.

x. BULL or COW

Possibly leaping. One fragment which represents the upper part

of the head and neck with the eyes, ears, and the lower part of the horns. Length 0.49m; max. ht. 0.42m.

The curving horns would originally have projected from the top of the sculpture but they are now broken away and lost at the level of the rest of the piece.

xi. DEER (fig.10, left)

Leaping stag. Forepart of the body with the forelegs and head. In two fragments. Length 1.02m; max. ht. 0.96m.

The antlers are laid along the animal's back. Scattered locks on the throat are indicated in low relief.

xii. DEER

Leaping stag. Upper forequarters with forelegs and head. In three fragments. Length 0.90m; max. ht. 0.61m.

The antlers are laid along the animal's back. Locks on the throat are indicated by two parallel rows of notches.

xiii. HARE (fig.32)

Leaping. One fragment which represents the head, neck, and upper part of the forelegs. Length 0.44m; max. ht. 0.38m.

A fringe of locks on the jaw below the ears is represented in low relief. Rows of long parallel incisions over the neck, and a row of shallow notches on the borders of the ears. There are also some short, shallow incisions which represent the whiskers.

xiv. HORSE

Leaping forelegs and the lower parts of the neck and head.

In two fragments, now repaired. Length 0.72m; max. ht. 0.74m.



The background is roughly worked.

xv. HORSE

Leaping. Forelegs with neck and head. One fragment. Length 0.88m; max. ht. 0.75m. The eyes look upwards, not forwards as in the other figures.

xvi. HORSE

Leaping. One fragment which represents the upper hindlegs with the lower part of the trunk, the upper part of the forelegs and the front pair of hooves. Length 1.44; max. ht. 0.33m.

Rows of locks above the hooves and on the inside of the top of the forelegs are represented in low relief. The ribs are represented by a series of long, shallow incisions on the flanks.

Also see the groups, nos. xxvii-xxviii.

LARGER MAMMALS

xvii. ELEPHANT (fig.107)

Possibly leaping. One fragment which represents the shoulders and part of the back; also the head except the front part and trunk. Length 1.05m; max. ht. 0.51m.

The body of the animal is covered with a pattern of squares represented by shallow incisions. The eyes look upwards.

xviii. BEAR (fig.10, right)

Leaping. Head and forelegs. In two fragments. Length 0.91m; max. ht. 0.86m.

Folds of skin on the chin and neck are represented by a long series of shallow, parallel incisions. Similar lines are employed to represent hair on the upper part of the legs.

xix. BEAR

Possibly leaping. Upper part of the shoulders, part of the back, and the head except the forepart. In two fragments. Length 1.04m; ht. 0.53m.

A thick fringe of locks around the neck is represented in shallow relief. Scattered locks on the body are indicated in a similar fashion.

The bear might be playing the alternative role of predator, as in some wall paintings at Pompeii (see p.200).

PREDATORS

xx. HOUND

Leaping. One fragment which represents the head (except its tip), the neck, and lower part of the forelegs. A fracture runs across the middle of the fragment. Length 0.57m; ht. 0.51m.

The mouth is open. The squared teeth are individually represented in low relief. The paws are crudely represented; each has three toes.

xxi. HOUND

Leaping. One fragment which represents the head (except its tip), part of the neck, and an upper part of the forelegs. Length 0.51m; max. ht. 0.59m.

The mouth is open. Large brows above the eyes are represented in low relief. A fringe of locks on the neck is represented in low relief.

xxii. HOUND (fig.108)

Possibly leaping. One fragment which represents the head (except its forepart), and part of the neck. Length 0.40m; max. ht. 0.49m.

A fringe of hair on the neck is represented in bold relief. Hair inside the ears is indicated by rows of notches along the borders of the ears.

xxiii. LION (fig.45)

One fragment which represents the head. Length 0.59m; max. ht. 0.49m.

The large, curling locks of the mane are represented in orderly rows in low relief and carry incisions which indicate individual hairs. The heavy brow is in bold relief. Curving incisions represent the whiskers. An upper and lower pointed tooth is represented on each side of the animal's mouth.

xxiv. LION

One fragment which represents the head (except its forepart), and part of the shoulders. Length 0.70m; ht. 0.41m.

The swirling locks of the mane are represented in low relief; and the hairs within the locks are also indicated. There is a further narrow band of swirling locks on the inside of the upper legs, represented in very low relief.

xxv. LION

One fragment which represents the head (except an area under



the nose), and part of the neck. Length 0.52m; max. ht. 0.53m.

The mouth is open. The flame-like locks of the mane are represented in low relief. The skin around the snarling mouth rises in relief.

xxvi. LION (?)

One fragment which represents only the forepart of the head and lacks the ears and mane. Length 0.34m; ht. 0.28m.

The mouth is open. An upper and lower tooth is represented at either side of the animal's mouth.

xxvii. LION LYING ON TOP OF A HORSE

One fragment which represents the body of the lion (except the hindquarters); the head and neck of the horse appears between the lion's paws. Length 1.09m; max. ht. 0.45m.

The lion bites the top of the horse's neck. The locks of the lion's thick mane are differentiated by deep carving. The squared teeth of the lion are individually represented. A row of long, curving, shallow incisions on the lion's flanks represents the ribs. The paws are clumsily represented. The structure of the horse's head is carved with a considerable degree of care.

xxviii. LION LYING ON TOP OF AN ANIMAL, PROBABLY A HORSE (fig.10, centre)

One fragment which represents the head, forepart of the mane, and forelegs of a lion; the head of the prey appears between the legs of the lion. The latter head lacks its tip. Length 0.45m; max. ht. 0.47m.

The lion bites the top of the victim's neck. The curving locks of the lion's mane are represented in high relief. The

wrinkles between the lion's eyes are also indicated.

xxix. LION ATTACKING PREY (DEER?) (fig.109)

Of the lion the forelegs, the lower part of the forequarters, an area behind the shoulders, and the lower jaw are preserved. Only the hindlegs of the victim (excluding the feet) are preserved. One fragment. Length 0.85m; max. ht. 0.68m.

The lion has placed its forelegs on the hindquarters of the leaping victim and bites into the rump. The long, swirling locks of the lion's mane are represented in high relief. A long fringe of hair on the inside edge of its forelegs is treated in the same manner. The internal structure of the victim's lower legs is indicated by a long groove.

xxx. LION (?) ATTACKING PREY

One fragment which represents the forepart of the predator's head, including the open jaws, and the curving body of the victim, excluding the limbs and head. Length 0.66m; max. ht. 0.44m.

The predator bites the hindquarters of a leaping animal. A small fringe of locks is indicated on the hunter's chin and an upper and lower tooth is represented at each side of its mouth.

xxxi. PANTHER LYING ON TOP OF PREY (see fig.106)

One fragment which represents all but the hindquarters of the panther; of the victim only the area around the ear (which appears between the panther's forelegs) is preserved. Length 0.96m; max. ht. 1.04m.

The panther bites the neck of the victim, which cannot be

identified. The sculpture effectively represents the panther's powerful body. The fringe of locks on its neck is carved in low relief. Rows of long, shallow, curving incisions on the flanks represent the ribs of the predator. Its brows and wrinkled muzzle are also indicated.

xxxii. PANTHER(?)

One fragment which represents the back part of the head, including the eyes and ears, with part of the shoulders. Length 0.52m; max. ht. 0.33m.

A row of locks on the neck is represented in low relief. Pairs of long, parallel incisions are scattered over the sculpture to indicate the coat.

xxxiii. PANTHER(?)

One fragment which represents the back part of the head, including the eyes and ears, with part of the shoulders. Length 0.42; max. ht. 0.24.

A fringe of hair on the neck is represented by a curving ridge which follows the line of the jaw and is incised with a series of notches.

IMAGINARY ANIMALS

xxxiv. RAM-LION

Seated. All the figure, except the tips of the horns, is preserved. In two fragments. Length 0.87m; max. ht. 0.97m.

Most attention is given to the head (which looks forward). A broad fringe of long locks on the neck is carefully incised. The long curving horns carry a series of ring markings. Fringes



of locks around the limbs are represented by shallow incisions.

xxxv. RAM-LION

Seated. One fragment which represents the curving neck and the horns of the animal. Length 0.73m; max. ht. 0.70m.

Two parallel fringes on the neck are represented in high relief; the locks are indicated by rows of curving incisions. The sinuous horns which end in a tight curl bear rows of ring markings.

### APPENDIX III

#### CATALOGUE OF COMPARABLE BLACK AND WHITE MOSAICS AT OSTIA

The catalogue numbers below which employ Roman numerals refer to G. Becatti, Scavi di Ostia IV. Mosaici e pavimenti marmorei, Rome 1961.

#### Wild animals and the hunt

Becatti, no.379 (pp.200-201, pl.LXXXIX). Schola del Traiano (Reg.IV, Ins.V).

A naked cupid with a pedum in the left hand and a hare hanging from the right hand (cf. no.114 in the main catalogue). From the reign of Septimius Severus.

Becatti, no.268 (pp.134-136, pls.LXXXIV-LXXXVI, XCIV-XCV). Terme dei Sette Sapienti (Reg.III, Ins.X).

Figures of hunters and wild animals among vegetal volutes. Includes a stag (cf. no.25), a fawn, a boar, a bear, a lion (cf. no. 141), a panther, an ibex, and a large hound (all leaping); a horse, a bull (cf. no.5), and a tiger (all standing upright); a boar (cf. no.1) and a bison (both standing defensively at bay). Dated c. A.D. 130.

Becatti, no.62 (pp.40-41, pl.XC). Terme dei Cisiari (Reg.II, Ins. II).

A leaping tiger in pursuit of a small leaping horse; a leaping tiger in pursuit of a leaping fawn; and a wounded, collapsing bear with a spear in its flank. Dated c. A.D.120.

Becatti, no.109 (pp.76-77, pl.XCIII). Foro delle Corporazioni, Statio no.28 (Reg.II, Ins.VII).

Includes a leaping boar and stag (cf. no.25), and also an elephant (standing). Dated around the middle of the second century A.D.

### Marine animals

For dolphins, sea-horses, sea-panthers, sea-bulls, sea-lions, sea-centaurs, sea-stags, and fish, see Becatti, pl.CXXII ff.

These subjects were thought appropriate for the decoration of the several bath buildings at Ostia.

Cupids riding dolphins (cf. nos.42-43) are also found, e.g. Becatti, no.70 (pp.48-50, pl.CXXV). Terme di Nettuno (Reg.II, Ins. IV). Dated c. A.D.139.

For an example of a dolphin biting on a polypus (cf. nos.46-48, 50) see Becatti, no.276 (pp.140-141, pl.CXLIV). Terme della Trinacria (Reg.III, Ins.XVI). Dated towards the end of the second century A.D.

### Egypt

Becatti, no.213 (pp.113-114, pls.CXV-CXVII). Case a Giardino (Reg.III, Ins. IX).

Includes an armed pygmy confronting a crocodile (cf. the wall



paintings in the Praedia di Iulia Felix, above p.163), and a coiling snake with its head raised (cf. no.166). Also employs some coloured marbles. Dated to the early third century A.D.

Becatti, no.289 (pp.151-152, pls.CXVII, CXIX-CXXI. The Serapeum (Reg.III, Ins.XVII).

The animals depicted among water-plants include crocodiles, hippopotamus, a turtle, and ibises, one of which confronts a snake (cf. nos.139-140). Dated c. A.D. 127.

Becatti, no.436 (pp.234-235, pl.CVI). Necropoli di Pianabella.

Oedipus and the sphinx. The latter (a female) stands with the wings raised and lifts a foreleg.

Centaur (cf. nos.10-13)

Becatti, no.408 (pp.213-217, pls.XCVII-XCIX). Domus della Fortuna Annonaria (Reg.V, Ins.II).

Includes a striding centaur who carries a pedum and a cantharus. Dated to the first half of the third century A.D.

For comparable subjects in wallpaintings from Ostian tombs see under nos.59, 146-147 in the main catalogue.

## APPENDIX IV

### TABLE OF NAMES AND SITE-NUMBERS OF HOUSES AT POMPEII AND HERCULANEUM

#### 1. Pompeii

Acceptus e Euhodia, Casa di	VIII 5,39
Amorini dorati, Casa degli	VI 16,7
Ancora, Casa dell'	VI 10,7
Apollo, Casa di	VI 7,23
Caccia antica, Casa della	VII 4,48
Caecilius Iucundus, Casa di L.	V 1,26
Camillo, Casa del	VII 12,23
Capitelli figurati, Casa dei	VII 4,57
Ceii, Casa dei	I 6,15
Centauro, Casa del	VI 9,3-5
Centenario, Casa del	IX 8,3/6
Cerere, Casa di	I 9,13
Cinghiale, Casa del	VIII 3,8
Citarista, Casa del	I 4,5/25/28
Criptoportico, Casa del	I 6,2-4
Cuspius Pansa, Casa di C.	I 7,1
Efebo, Casa del	I 7,10
Epigrammi, Casa degli	V 1,18
Fabius Rufus, Casa di M.	VII Ins.Occ., 16-19
Fontana grande, Casa della	VI 8,22
Fontana piccola, Casa della	VI 8,23/24
Frutteto, Casa del	I 9,5
Gavius Rufus, Casa di	VII 2,16
Gladiatori, Caserma dei	VIII 8

Granduca di Toscana, Casa del	IX 2,27
Holconius Rufus, Casa di M.	VIII 4,4
Iulia Felix, Praedia di	II 4,3
Lucretius, Casa di M.	IX 3,5
Lucretius Fronto, Casa di M.	V 4,11
Menandro, Casa del	I 10,4
Moralista, Casa del	III 4,3
Nozze d'argento, Casa delle	V 2,i
Octavius Quartio, Casa di D.	II 2,2-5
Orfeo, Casa di	VI 14,20
Orso, Casa dell'	VII 2,45
Parete nera, Casa della	VII 4,59
Pareti rosse, Casa delle	VIII 5,37
Pigmei, Casa dei	IX 5,9
Poeta tragico, Casa del	VI 8,3
Pupius Rufus, Casa di M.	VI 15,5
Regina Carolina, Casa della	VIII 3,13-16
Romulo e Remo, Casa di	VII 7,10
Sallustius, Casa di	VI 2,4
Scienziati, Casa degli	VI 14,43
Successus, Casa di	I 9,3
Sulpicius Rufus, Casa di	IX 9,18
Toro, Casa del	V 1,7
Venere, Casa di	II 3,3
Vesonius Primus, Fullonica di M.	VI 14,20
Vettii, Casa dei	VI 15,1

## 2. Herculaneum

Atrio a mosaico, Casa del	IV,1-2
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Cervi, Casa dei	IV,21
Nettuno ed Anfitrite, Casa di	V,6-7
Sannitica, Casa	V,1
Scheletro, Casa dello	III,3

# NOTES

- (1) Athenaeus, Deipnosophistae, V, 200 (translation by C.B. Gulick, Loeb edition).

The description of the whole procession in Callixeinus' History of Alexandria is preserved in Athenaeus, V, 197-203.

- (2) For the Pompeian Mercury: Dwyer (1982), p.62, no.i, figs.76-77.

For the Ptolemaic gods: Athenaeus, loc.cit.

- (3) Athenaeus, V, 198. Cf. the two cubicula in the Casa del Frutteto at Pompeii which are decorated with wall paintings based on the form of a pavilion, one of which has a ceiling depicting such a shade: Maiuri (1952), pp.6-12; F. le Corsu, "Un oratoire pompeien consacré à Dionysos-Osiris", Revue Archéologique 1967, pp.239-254.

- (4) Athenaeus, V, 200-201.

- (5) Athenaeus, V, 201.

- (6) Diodorus Siculus, III 36, 3-5; 37, 7-8; Theocritus, Idylls, II, 67-68.

- (7) Discussed in Grimal, pp.83-84. For the garden of Hieron near Syracuse and the park of Gelon near Hipponium: Athenaeus XII, 542; Grimal, p.83. For a public park at Tarentum: Plutarch, Pyrrhus, 16; a park at Rhegion of the early fourth century B.C.: Pliny, N.H., XII, 7; Theophrastus, On the history of plants, IV, 5, 6. Also a public park at Croton: Petronius, Satyricon, 131. For Hellenistic (?) remains at Rhodini on Rhodes possibly of a park:



Hans Lauter, "Kunst und Landschaft-ein Beitrag zum rhodischen Hellenismus", Antike Kunst 15 (1972), pp.49-59; Ridgway (1981), p.13, fig.3.

For a summary of the early history of gardens: Rizzo, p.191.

- (8) Cicero, de legibus, II, 7; idem, ad Atticum I, 13 and I, 16: Grimal, pp.321-328, 361-368. For a fanciful, mythological interpretation of a natural view from a Roman villa see Vopiscus' villa at Tibur described in Statius, Silvae I, 3; and the mythological story concerning a tree growing over a stream in another Roman garden: ibid., II, 3.
- (9) Ridgway (1981), p.13, fig.1.
- (10) For the Pans: Stuart Jones (1912), p.22, no.5, pl.2, p.25; no.23, pl.2; Vermeule (1977), pp.34-35. The satyr is described in Propertius, Elegiae, II, 32, 11f. For the Portico of Pompey and its antecedents: Grimal, pp.183-188.

For a confronted pair of Pans in a pebble mosaic in a Hellenic house at Olynthus: above p.203.

- (11) For depictions in Pompeian wall paintings of divinities, Bacchic characters and fountain bowls supported by sphinxes, centaurs, and nymphs: Jashemski, p.81, n.83, p.306.

Sphinxes also occur near cult figures in painted landscapes, e.g. Grimal pl.28, 1 (from Casa IX 2,3). For the statue of a striding stag next to a fountain structure in a mythological landscape: Ling in JRS 67 (1977), pl.VII, 2; a striding panther

## Notes to chapter one

beside a resting Bacchic figure on top of a round masonry structure: Ward-Perkins and Claridge, fig. on p.69 (from the Casa degli Epigrammi).

(12) Pliny the Elder, N.H., XII, 13; Pliny the Younger, Epistulae, V, 6, 16 ("pronusque pulvinus cui bestiarum effigies invicem adversas buxus inscripsit").

(13) Zanker (1979), pp.508-509; also Varro, de re rustica, III, 13, 2-3; Jacques Aymard, Essai sur les chasses romaines, Paris 1951, pp.43-49, 68-73.

(14) Varro, loc.cit., III, 3, 8-9; III, 12, 1.

(15) Xenophon, Cyropaedia, I, 3, 14ff; especially I, 4, 7.

(16) Suetonius, Nero, XXXI, 1-2 ("...rura insuper arvis atque vinetis et pascuis silvisque varia, cum multitudine omnis generis pecudum et ferarum."); Tacitus, Annales, XV, 42; Grimal, p.369f.

(17) Kockel, tomb no. süd 17, Grab des N. Festius Ampliatus (?) (Sog. Grab des A. Umbricius Scaurus) pp.75-85, figs.9-10, pls.15a, 18-21; Jashemski, p.72.

(18) For the shipment of animals from Egypt: Becatti no.108, pl.184. This black and white mosaic panel of the second century A.D. from Ostia represents the river Nile. Nearby are figures of an elephant, a stag, and a boar (ibid., no.109, pl.93). He also notes the

scenes representing the capture of wild animals in the polychrome mosaic in the Roman villa of Piazza Armerina in Sicily.

- (19) Commercial ties between Italy and Alexandria were strengthened by the residence in Italy of skilled men, writers, and soldiers from Egypt, and also by tourism and by land purchases in Egypt.

As early as 105 B.C. there was a temple to the Alexandrian divinities at Puteoli and these cults spread to other parts of Campania, including Pompeii (see de Vos (1980), p.78; Roullet, p.1).

- (20) Roullet, pp.18-22.

- (21) Ibid., pp.18, 20.

- (22) Seneca, Epistulae, 51, 3. Also Juvenal, Sat., VI, 82-84; XV 44-46; Strabo XVII, 1, 16-17; Silius Italicus XI, 431; Propertius, Elegiae, III, 11, 39; Cassius Dio, L, 27, 2; Ammianus Marcellinus XXII, 16, 14. Also see Zanker (1979), p.510.

- (23) Cicero, de legibus, II, 1, 2 ("ductus vero aquarum, quos isti Nilos et Euripos vocant, quis non, cum haec videat, inriserit?"). Also idem, ad Quintum fratrem, III, 7, 7; Zanker (1979), p.473.

- (24) Pliny, N.H., XXX V, 116; Zanker (1979), p.510.

- (25) Pliny, N.H., VIII, 96; for this and other shows which involved this animal: Toynbee (1973), p.129.



## Notes to chapter one

- (26) Carl Jacobsen, Ny Carlsbergs Glyptotek. Fortegnelse over De Antike Kunstvaerker, Copenhagen 1907, no.187; Kapossy p.52. Height 0.76m, length 1.20m. Water issued from the open mouth. For Egyptian figures and an obelisk from the gardens: Roullet, p.48 and nos.71, 153, 179-181, 220; also Grimal, pp.135-138.
- (27) Roullet, p.51, nos.141-143, 163-165. For the crocodile see the terracotta examples from Pompeii (nos.19-20).
- (28) For a marble figure of a recumbent lioness found with a pair of Venuses and a pair of satyrs in the frigidarium of the Palace of Columns at Ptolemais: Kapossy (1969), pp.52, 65; a marble recumbent lion from the frigidarium of the Baths of Faustina at Miletus: *ibid.*, p.51; a marble satyr with a panther and an overturned vessel (the latter bored for fountain use) from the Baths at Cyrene: *ibid.*, p.35; and a pair of bronze ducks from Diocletian's Baths at Rome (?): *ibid.*, p.48, cf. nos.60-61.

## NOTES TO CHAPTER TWO

- (1) For "excerpts" of themes: Zanker (1979), p.496; *idem* (1984), p.200; Pandermalis, pp.25-26.
- (2) Zanker (1979), p.494.
- (3) Comparetti and de Petra, p.291; Kapossy (1969), p.60. For recumbent silenii represented on street fountain reliefs in front

of Casa VI 1,19 and Casa VI 14,17: Eschebach (1982), p.23 (catalogue), fig.21. A satyr is represented lying beside a rock pool on a fountain outside Casa I 12,2: *ibid.*, fig.13; bulls' heads are also employed: *ibid.*, figs.16, 20, 31, 35.

- (4) Agnes Allroggen-Bedel, "Un frammento di dipinto" in La Villa dei Papiri, second supplement to Cron.Erc. 13 (1983), pp.65-68. For fragments with a rustic sanctuary and trees (Naples Museum, inv. 9423) and with a man, a goat, trees and a building (Museo Ercolane di Portici, inv. DCCIL): pp.65-66, fig.1; for panther head (Naples Museum, inv.9951): p.66.
- (5) On the temple of Isis: PAH I, p.184 (reported 8 February 1766); Fiorelli (1875), p.360; Tran tam Tinh, p.33. For a marble example, probably from VI 5 or VI 7: PAH II, p.334; Döhl I, p.70. An example in terracotta from Pompeii, in the Naples Museum (inv. 116664), height 0.18m: Levi, no.825.
- (6) For a discussion and examples: Lauer and Picard, pp.189-193, n.3 on p.185.
- (7) See J.H. d'Arms, "Ville rustiche e ville di otium", Pompei 79, fig.30 (plan); Wojcik, p.367 and n.63; Zanker (1984), p.200.
- (8) N.Sc. 1927, pp.71-74, 79, figs.33-40, 45; Zanker (1979), p.500.
- (9) Cf. Ward-Perkins and Claridge, nos.179-180. For bronze (and silver) fulcra terminating in the heads of the mule, horse, elephant, swan,

and dog (some of which also incorporate the bust of a maenad or cupid): Richter (1966), pp.107-108, figs.535-549.

(10) Maiuri (1958) I, p.323, figs.242-243.

(11) loc. cit.

(12) Richter (1966), p.112, fig.572.

(13) E.g. recumbent and standing cattle in a sacro-idyllic wall painting of Paris on Mount Ida (Naples Museum, inv.9508): Peters, p.128, pl.26, fig.104; at Tivoli: Aurigemma (1961), pls.17-18.

(14) E.W. Leach, "Sacral-idyllic landscape painting and the poems of Tibullus' first book", Latomus 39 (1980), pp.53, 59. She says of landscape painting (p.59): "Although its scenes may evoke recollections of Vergil, still the approximation of a Vergilian atmosphere can be little more than a point of departure for the genre."

(15) Neuerburg, no.36; Kapossy (1969), pp.59-60; Zanker (1979), p.496; Dwyer (1982), pp.38-48; illustrated on the frontispiece of M.B. XIV. Cf. a river scene with nymphs surrounded by fish, a duck, a cow, and an ibis or heron, in a Constantinian tomb painting from Ascalona: M. Borda, La pittura romana, Milan 1958, fig. on p.352; also a cave of the nymphs beside a meadow with a stream, described in Longus, Daphnis and Chloe, i.4, iv.26, 32, 39.



- (16) For the two satyrs without animals: Dwyer (1982), p.44, no.xiii, fig.43 a, b; p.42, no.vii, fig.33. For the silenus: *ibid.*,p.47, no.xxi, fig.51.
- (17) e.g. Vergil, Georgics, III, 431; I, 184.
- (18) PAH II, pp.273, 276; Döhl I, p.34; silenus: Naples Museum inv.6341. The hares are mentioned in G. Bechi, "Relazione degli scavi di Pompei da Marzo 1834 ad Aprile 1835", appended to M.B. XI, p.10 and pl.B. The latter drawing suggests they were of the Type B of marble hares (see no.109).
- (19) Now in the Antiquarium at Pompeii; de Vos and de Vos, p.212.
- (20) N.Sc. 1907, pp.588-589, fig.2 (A. Sogliano); Zanker (1979), p.493; *idem* (1984), p.204.
- (21) N.Sc. 1896, p.168; R.M. 1898, pp.19-20; Kapossy (1969), p.59. For the nymph: *ibid.*, p.15.
- (22) J. Leichtfried, Der Hase in der antiken Kunst, (dissertation of Karl-Franzens-Universität zu Graz 1979) typescript Graz 1979, pp.6-28, 69.
- (23) For items not in the catalogue: Dwyer (1982), p.60, no.ii, fig.70; p.65, no.vi; p.67, no.x, fig.84.
- (24) For the Venus: *ibid.*,pp.63-64, no.iii, fig.79; for the amphora: *ibid.*,p.61, no.vii, fig.74.

- (25) Spinazzola (1928), pls.24-25, 59; Schefold (1957), pp.143-144, 146-148. For a putto chasing a leaping hare with boyish confidence, a detail in the wall paintings of the Casa di D. Octavius Quartio: Spinazzola (1953) I, fig.424. For a cupid dragging a dead hare, on a terracotta lamp: Bailey, no.Q909.
- (26) Giordano and Pelagalli, pp.167-169. Cf. a bronze fitting in the form of a seated hunting dog (ht. 0.09m), from Casa IX 7,11: N.Sc. 1912, p.334, fig.2. A dog-like creature was depicted among plants on a painted pluteal wall at Pompeii (Casa IV 6,11): N.Sc. 1910, p.462, fig.8.
- (27) For its decoration: Fiorelli (1875), p.126; Kapossy (1969), p.59; Peters, pp.174-176, figs.172-175; Zanker (1984), p.203, fig.112. For the marble fisherman: Collignon II (1897), p.566, fig.290; Stuart Jones (1926), p.144, no.27, pl.50.
- (28) Fisherman (Naples Museum, inv.4994): M.B. IV, pl.55; Niccolini I, pl.3; PAH II, p.191. Fisherboy (Naples Museum, inv.6509): M.B. IV, pl.54; PAH II, p.191. For the fountain aedicula: Neuerburg, no.26.
- (29) For the wall paintings of the half peristyle court: Schefold (1957), pp.108-109; also, south wall (marine): PPP II, nos. 608231010-608231016; north wall (marine): *ibid.*, nos.608231001-608231002; west wall (villas): *ibid.*, nos.608231022-608231025.
- A reconstruction drawing of the court is reproduced in Zanker (1979), fig.38.

- (30) For shells on Pompeian aediculae: Sear, p.38.
- (31) Triclinium mosaic: Naples Museum, inv.10007; Fiorelli (1875), pp.389-390; Blake, p.143. Cubiculum mosaic: Naples Museum, inv.109371; Fiorelli (1875), p.390.
- (32) Ibid., p.390. For the decoration of this house also see Schefold (1957), p.245. In the Casa della Fontana piccola a similar location was occupied by a bronze group (no.59).
- (33) Doves standing alone might also symbolise love (nos.52-55). A relief on a public fountain outside Casa VII 1,32 represents a dove sitting on the shoulder of a bust of Venus: Eschebach (1982), fig.25.
- (34) N.Sc. 1880, p.488; Schefold (1957), p.271.
- (35) For the marble cupid: Dwyer (1982), pp.76-77, no.xxii, fig.115.
- (36) For the marble silenus: ibid, p.77, no.xxiii, fig.116; oscilla: pp.71-76, nos.v-xx, figs.92-113.
- (37) Cf. Collignon (1911), p.196, fig.123.
- (38) First example: N.Sc. 1910, p.451, fig.3; second example (found 1 April 1835): PAH II, p.306; Döhl I, p.20.
- (39) Roullet, p.13.



(40) Rouillet, loc.cit.

(41) Neuerburg, nos.19-20; Spinazzola (1953) I, p.408ff; Kapossy, p.60; Zanker (1979), pp.477-479, figs.9-11; Jashemski, pp.46-47, figs.78-80.

A euripus was found in the garden of a similar Roman house at Kato Paphos on Cyprus: J. Leclant in Orientalia 37 (1968), p.128.

(42) Spinazzola, op.cit., p.398ff; Tran tam Tinh, pp.44-45; Zanker (1979), p.476ff, figs.3-8; Jashemski, pp.45-46, figs.76-77; Zanker (1984), p.205, fig.115.

(43) For the figure of Nile: della Corte, p.194; for the marble table decorated with sphinxes: ibid., p.194; Spinazzola, op.cit., p.412.

Sphinxes and other Egyptian animals and deities were employed as elements in the wall paintings of the Iseum at Pompeii, e.g. Tran tam Tinh, nos.48-50, 53-54, pls.VII, 2; IX, 2.

(44) Ibid., p.44.

(45) Spinazzola, op.cit., p.395, figs.449-451.

(46) The central long panel is 4.67m long. It is flanked on the west by two short panels and on the east by a second long panel. The average height of the long panels which contain the wild animal scenes, is 1.20m.

- (47) For the Orpheus painting: Spinazzola, *op.cit.*, pp.390-391; for the Meleager scene: *ibid.*, p.392, fig.445.
- (48) Della Corte, p.195, fig.19.
- (49) Della Corte, p.197; for the wall painting of a priest of Isis in the shrine-room: Tran tam Tinh no.5, pl.VII, 4.
- (50) Della Corte, pp.188, 197-8, fig.20; Spinazzola, *op.cit.*, pp.411-412, fig.474.
- (51) Della Corte, p.188; Tran tam Tinh, p.45.
- (52) Neuerburg, no.18; Zanker (1979), p.500, figs.33-34.
- (53) Neuerburg, no.32; Zanker (1979), p.503, fig.35; for a plan of the basins: M.B. XI, pl.B, figs.1-2. The area of the garden bounded by columns is c. 25 sq.m.
- (54) Tran tam Tinh, nos.6-8, 125; for a reconstruction drawing of the shrine: de Vos and de Vos, p.144.
- (55) Tran tam Tinh, no.17, pl.XV, 1; no.18, pl.XV, 2; nos.77, 105, 132. The garden pool has length 3.88m, width 2.55m.
- (56) N.Sc. 1882, p.359.
- (57) *Ibid.*, pp.324, 360.

- (58) Pliny, N.H. XXXV, 142; de Vos (1980), pp.84, 86, 90. This group of animals is found in a panel on the east wall of the tablinum of the Casa della Caccia antica and elsewhere: ibid.: n.233 on p.86, pl.LIV, 2, and fig.40.
- (59) Naples Museum inv. 9555; Tran tam Tinh no.14, pl.XVI, 2; and Naples Museum inv. 9558; ibid., no.40, pl.VI. A damaged terracotta sphinx was found in the Temple of Isis at Pompeii on 19 July 1766: PAH I, 1, p.192; Döhl I, p.61.
- (60) Amelung I, p.124, no.109, pl.18; Kapossy (1969), p.25. In the Braccio Nuovo of the Vatican Museum.
- (61) Olga Elia in N.Sc. 1930, pp.359-399, pl.18. Cf. a Roman terracotta relief of a Nile landscape seen through an arcade: Liebieg-haus, no.67.
- (62) Tran tam Tinh, no.100.
- (63) Spinazzola (1953) I, pp.275-278, figs.305-306, 308; Peters, pp.173-174, fig.171. He compares the painting on the NE wall with that in the garden of the Casa di Apollo and suggests that they are by the same hand (pp.177-178).
- (64) F. Squarciapino, "Ornamento per fontana da Ostia", Boll. d'Arte n.s. 37 (1952), n.1, p.32, fig.4.
- (65) Fiorelli (1875), p.225; Sear, no.27; the aedicula and mosaic scene are illustrated in a drawing in M.B. XI, pl.A.



- (66) Friedrich Rakob, "Ein Grottentriklinium in Pompeji", R.M. 71 (1964), pp.182-194. He includes discussion of Pompeian garden triclinia and Imperial grotto-triclinia at Rome and Tivoli.
- (67) Ibid., fig.5.
- (68) Cf. the employment of Nile scenes in paintings and mosaic in the frigidarium of the Hunting Baths at Lepcis Magna from the end of the second century A.D.: J.B. Ward-Perkins and J.M.C. Toynbee, The Hunting Baths at Lepcis Magna, Oxford 1949, pp.180, pls.XLI, b, XXXIV, XLI, c; p.183, pl.XLIV, a-b.
- (69) PPP I, nos.204038303, 204038306.
- (70) Ibid., no.204038304.
- (71) N.Sc. 1877, p.274; Sogliano (1880), p.146, nos.704, 710, 714.
- (72) Bull. Inst. 1879, p.135ff; Peters, pp.171-172, pl.43, fig.169.
- (73) Maiuri (1938), pp.23-27, pls.III-VI; Soprano, p.925, no.5; Peters, p.181; PPP I, nos.107112301-107112313.
- (74) Maiuri (1938), p.24, no.II, pl.III, 2; PPP I, no.107112303.
- (75) Maiuri (1938), p.25, no.IX, pl.V, 2; PPP I, no.107112308.
- (76) Maiuri (1938), p.24, no.IV, pl.IV, 1; PPP I, no.107112305.

- (77) de Vos (1980), p.81.
- (78) Zanker (1979), p.476; also idem (1984), p.205.
- (79) West wall (sacred landscapes): PPP II, nos.608231017-608231019;  
west wall (garden scene): ibid., no.608231020.
- (80) Kaposy (1969), p.78.
- (81) R. Stuveras, Le putto dans l'art romain, (1969), chapter II "Le putto bacchique", pp.13-31.
- (82) In the Museo Chiaramonti: Amelung I, p.679, no.550, pl.73; Helbig I, p.252, no.327; also Zanker (1979), p.508, fig.41.
- (83) PAH I, addendum II, p.98, no.51. It stood at the centre of the pool, opposite nos.62 and 139. See fig.69.
- (84) Grimal, pp.303-305; Jashemski, pp.55-68, 73-87; Silvana Rizzo "L'ars topiaria", Roma capitale 1870-1911, L'archeologia in Roma capitale tra sterro e scavo (1983), pp.191-194; Mariette de Vos, "Funzione e decorazione dell'Auditorium di Mecenate", Roma capitale, pp.231-247; idem (1980), p.89.
- (85) De Vos (1980), pp.88-89 and nn.33, 63, 217; see especially the Egyptian motifs in the garden paintings in the pair of cubiculi of the Casa del Frutteto: ibid., pp.15-21, no.9, pls.12-19.

- (86) Jashemski fig.113; for another example (Casa VII 6,28) now destroyed: *ibid.*, fig.92.
- (87) *Ibid.*, p.79; de Vos (1980), p.89. For those in the Casa di M. Lucretius Fronto: Alix Barbet, La peinture murale romaine, Paris 1985, fig.71. For other examples: Ward-Perkins and Claridge, nos.91-92.
- (88) Jashemski, pp.56-87, *passim*; for Casa III 11: *ibid.*, p.59, fig.94.
- (89) The wall painting is now faded. For its details see a drawing: Grimal, pl.IV, 2; Zanker (1979) pp.504-506.
- (90) Fiorelli (1875), p.226; Niccolini II, pl.74; Zanker (1979), fig.42. These two illustrations differ in their description of the upper right hand section of the painting. The former includes a standing elephant and excludes the leaping deer.
- The incident took place in reality at the Laurentine villa of Hortensius. The owner and his guests dined in a raised place in the game park of the villa. A slave dressed as Orpheus successfully gathered the wild animals near to the diners with his horn. Described in Varro, de re rustica, III 13, 2-3; Grimal, p.310; Zanker (1979), pp.508-509.
- (91) Neuerburg, no.38; Zanker (1979), pp.510-512, fig.44; Jashemski, p.111, fig.181.



## Notes to chapter two

- (92) See Arturo Palombi, "La fauna marina nei mosaici e nei dipinti pompeiani", Pompeiana, pp.449-450; Jashemski, pp.111-112.
- (93) Zanker (1979), p.512.

## NOTES TO CHAPTER THREE

- (1) Vermeule (1977), pp.4-5, 10, figs.5, 6a.
- (2) Confronted pairs of animals were often employed in the centres of symmetrically placed compartments of wall painting schemes and also on mosaic aediculae. Swans or dolphins decorate the latter and were a common motif in fourth style wall paintings: D. Joly "Quelques aspects de la mosaïque pariétale au premier siècle de notre ère d'après trois documents pompéiens", La mosaïque gréco-romaine, edited by G. Picard and H. Stern, Paris 1965, pp.70-71.
- (3) Jashemski, pp.31-32, fig.50.
- (4) Zanker (1979), figs.22-23.
- (5) Dwyer (1982) p.41, ill.1. His chapter I (pp.19-52) describes the excavation and contents of this house.
- (6) Cf. the niches in the NW exedra of the Forum of Augustus and in the exedra of the Stadium of Domitian at Rome: Vermeule, op.cit., p.54, fig.54; p.52, fig.50. Dwyer, op.cit., chapter 3 (pp.57-67) describes the rooms and contents of this house.

- (7) Spinazzola (1928), pls.66-67; Dwyer (1979), p.64; Jashemski, fig.54.
- (8) N.Sc. 1895, p.234; Mau in R.M. 11 (1896), p.39, nos.10-11. The latter perhaps represents Theseus.
- (9) Ann.Inst. II (1830), p.42ff, pl.1; PAH I, addendum II p.95ff.
- (10) Jung, p.118; reconstruction drawing of the garden from the entrance of the house: fig.42. The display of this house is reminiscent of a description of animals clipped out of box which stood facing each other beyond a colonnade in Pliny's Tuscan villa: see note 12 to chapter one.
- (11) Jashemski, p.152, figs.240, 242; a reconstruction drawing of the aedicula seen between the columns of the pergola: fig.238.
- (12) Vermeule (1977), p.11.
- (13) N.Sc. 1902, p.572; Jashemski, p.320; for the "Matrone Hercules": ibid., fig.496.
- (14) Herms: Dwyer (1982), pp.47-48, nos.xxii-xxiii, figs.52-54; pp. 43-44, nos.x-xi, figs.36-41.
- (15) Herms: Dwyer, loc.cit. , p.91, nos.vii-viii, and p.90; oscilla: idem (1981), Collection I, pp.261-264.
- (16) Spinazzola (1928), pl.67; Jashemski, fig.59.

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(17) Giorn. Pomp. n.s. III, p.170.

(18) Ibid., II, p.461.

(19) PAH III, p.97.

(20) Maiuri (1953) I, pp.311-312, figs.245, 247. For another crypto-porticus see the Casa dell'Atrio a mosaico at Herculaneum: ibid., pp.290-293, fig.230.

(21) For example, in the Casa del Menandro: Maiuri (1933), p.82.

(22) Jung, especially no.II (pp.75-78) and figs.4, 7 a-b.

(23) Fiorelli (1875), pp.392-393. For plans: Dwyer (1982), pl.I, fig.1; pl.II, fig.2. The internal area of the garden is around forty five square metres.

(24) Maiuri (1953) I, pp.320-321, figs.254-255.

(25) L. Richardson, "A contribution to the study of Pompeian dining rooms", in Pompeii, Herculaneum, Stabiae I (1983), pp.61-71.

(26) Ibid., p.65.

(27) Zanker (1979), pp.490-492.

(28) Fiorelli (1873), pp.66-67; Dwyer (1979), p.63; idem, (1982) p.90.



(29) Maiuri (1933), p.74.

(30) Idem (1953) I, fig.213.

(31) Dwyer (1982), p.40. E. Falkener (The Museum of Classical Antiquities, 2nd ed., London 1860) compared the display with a marionette theatre. The effect can be appreciated from Spinazzola (1928), pl.65, or from the frontispiece to M.B. XIV, or from Niccolini IV, pl.9. Also Zanker (1984), p.204, fig.114.

For the triclinium: Fiorelli (1875), p.392. Windows in other houses are neatly fitted into wall painting schemes, e.g. a window in the shrine room of Isis in the Casa di D. Octavius Quartio, and in the scaenae frons painting in Casa VIII 2,23.

(32) Zanker (1979), figs.26-27. Also see the sunken peristyle of the Casa dell' Ancora: *ibid.*, figs.17 a-b. The sunken peristyle was employed as a typical element of villa design: *ibid.*, p.486. Cf. that of the Villa di Diomede at Pompeii: Grimal, pl.XII, 2.

(33) Zanker, *loc.cit.*, pp.488-489, figs.19-21.

(34) Karl Schefold, "La peinture pompéienne. Essai sur l'évolution de sa signification", Coll. Latomus vol.108, revised edition, translation by J.-M. Croisille, Brussels 1972, p.110.

(35) The largest figure of Venus found in a garden at Pompeii: Fiorelli (1875), pp.43-44; Döhl I, p.1: Jashemski, pp.124-125.

(36) Idem (1957), p.78.

### Notes to chapter three

(37) The paintings at the eastern end of the euripus are of Narcissus and the lovers Pyramus and Thisbe (Zanker (1979), fig.5); those at the western end are of Diana and Acteon (Spinazzola (1953) I, figs.434, 446-447).

(38) Dwyer (1979), pp.59, 61; Jashemski, pp.32-33.

(39) Spinazzola (1953) I, pp.373-375, figs.419-420; Jashemski, p.45. For other similar walls with slots for plants: Maiuri, loc.cit., p.413, fig.351; p.348, fig.277.

(40) Zanker (1984), pp.202-203.

### NOTES TO CHAPTER FOUR

(1) Most of these landscapes can be found in the index of Schefold (1958) under "Paradeisos" and "Nilszenen". Wallpaintings of Egypt and other landscapes and also garden scenes are listed in Croisille (pt.2, appendix 1); caccia scenes are listed in pt.2, appendix 2. Several of the scenes of animal conflict also occur in Latin literature: ibid., pp.231-239.

(2) For the latter: PPP II, no.5040A1019.

(3) The animals of this painting are described in Fiorelli (1875), p.224. For other illustrations: M.B. XIII, pl.18; Niccolini II, pl.82; Zanker (1979), fig.43. Another pair of fleeing deer appear

in the background of a mosaic variously attributed to Hadrian's villa at Tivoli and to the Aventine: Aurigemma (1961), pl.29.

- (4) Also illustrated Jashemski, fig.112; Peters pl.43, fig.170.
- (5) For that of the Casa del Menandro: Maiuri (1933), fig.41; the deer of the Caserma dei Gladiatori: PPP II, no.505030D11. The pluteal walls of the latter house are described by Mau in R.M. 16 (1901), pp.296-301.
- (6) PPP II, nos.505030D07-505030D08.
- (7) Maiuri (1958), I, pp.399-400, figs.333-335; Sear, no.71.
- (8) Niccolini, fasc. LXVI, pl.27; Ward-Perkins and Claridge, figure on p.74.
- (9) For the wall painting of the Casa del Orfeo see note 90 on chapter two; for the scene from the Casa di M. Lucretius Fronto: PPP II, no.5040A1007.
- (10) See p.192.
- (11) The deer of the Casa del Efebo: Maiuri (1938), p.27; the group from the Casa di M. Lucretius Fronto: Jashemski, fig.115, b; PPP II, no.5040A1003.
- (12) The boar from the Casa dei Vettii: Gusman, fig. on p.374.



(13) PPP II, no.5040A1007.

(14) PPP II, no.505030D09.

(15) E.g. from the Caserma dei Gladiatori: N.Sc. 1899, p.349, fig.9 (rocks and shrubs); cf. an example from the Casa del Centenario: fig.80 (employs the edge of the frame).

(16) Fiorelli (1875), p.198.

(17) De Vos in Pompei 79, p.173. For a boar pierced by a spear on a denarius of 18 B.C. (Rome mint): Mattingly I, no.61, pl.2.14.

(18) Naples Museum, inv. 9347, 9218.

(19) Bull. Inst. 1869, p.240; Fiorelli (1875), p.57; Sogliano (1880), p.145, no.705.

(20) A wall painting from a tomb in the necropolis of the Isola Sacra at Ostia depicts a lion leaping after a deer (Museo Ostiense inv. 10091): Helbig IV, pp.144-145, no.3181, 38. A.D. 220-230.

(21) PPP II, no.5040A1007.

(22) Spinazzola (1953) I, fig.431.

(23) See note 11 to chapter four.

(24) See p.177.

(25) PPP II, no.505030D10.

(26) Levi, no.589, fig.107 (Naples Museum, inv. 21283; length 0.16m).

(27) M.B. XIII pl.40, 2. Another example of a lion on the back of a bull in a rocky landscape is a mosaic scene from the villa of Hadrian at Tivoli: Aurigemma, pl.16.

(28) See note 8 to chapter four.

(29) PPP I, no.106150H10.

(30) Maiuri (1938), fig.20.

(31) PPP II, no.5040A1011.

(32) Cf. a small terracotta decoration in the Naples Museum from Tarentum: Levi, no.231, fig.56; and a large marble group in the Palazzo dei Conservatori: Stuart Jones (1926), p.249, no.100, pl.96.

(33) PPP II, no.5040A1010.

(34) Grimal, p.365f; Peters, pp.187, 192.

(35) Cf. the scenes in the Casa della Caccia antica, the Casa dei Ceii, and the Casa di M. Lucretius Fronto.

(36) See note 22 to chapter four.

- (37) Naples Museum, inv. 114282; 9991.
- (38) Peters, p.191.
- (39) Zanker (1979), pp.509-510.
- (40) For the mosaic from the Casa del Fauno: Blake, pp.133-134, 140.  
It is in the Naples Museum, inv. 9990.
- (41) Cf. painted scenes depicting ceremonies at a temple of Isis, which include ibises (found at Herculaneum): Tran tam Tinh, pp.27-28, pls.23-24 (Naples Museum inv. 8919, 8924). Also cf. the pair of birds made of marble and bronze from Pompeii (nos.133-134).
- (42) Cf. mosaic scenes depicting large water birds in a landscape with little vegetation: Aurigemma, pls.23, 25, 27. In one scene a snake threatens a bird's nest: pl.25.
- (43) The bronze heads on the ends of the legs of sellae curules from Herculaneum are probably those of ibises: Thomas Schäfer "Le sellae curules del Teatro di Ercolano", Cron. Erc. 9 (1979), pp.143-151. One seat is in the Naples Museum, inv. 73152; the other is untraceable.
- (44) Mazois IV, p.80, pl.47, fig.3.
- (45) Tomb II OS in Impegno pt.II (discussed by Stefano de Caro). Cf. sculptures from the amphitheatre at Capua: appendix II, nos. xi-xiii, xx-xxii.



- (46) Tomb 30 EN in Impegno pt.II (discussed by Stefano de Caro). He dates it towards the middle of the first century A.D. (but evidence is lacking for an absolute chronology).
- (47) Ibid., tomb 2 EN (discussed by S. de Caro). The decoration is dated after the earthquake of A.D. 62.
- (48) Spinazzola (1928), pls.167-168.
- (49) J.-M. Dentzer, "La tombe de C. Vestorius dans la tradition de la peinture italique", Mélanges d'Archéologie et d'Histoire LXXIV (1962) 2, pp.533-594. For a list of motifs: p.535; a plan of the tomb: p.536. He notes the distribution of the themes in Italy. For a drawing of the landscape wallpainting which contains a feline leaping in pursuit of deer: G. Spano "La tomba dell'edile C. Vestorio Prisco in Pompei", Accademia Nazionale dei Lincei.Memories, (series 7) 3 (1943), fig.6 on p.262.

Scenes of gladiators and hunting were also depicted on the tomb of N. Festius Ampliatus (?): see p. 146.

- (50) Mariette and Arnold de Vos, "Die Wanddekorationen der Stabianer Thermen" in Eschebach (1979), pp.81-95. For the motifs see pp.90-93; for the distribution table: p.92.
- (51) Dentzer, op.cit., p.591.
- (52) See especially nos.5, 15-16, 141, 146-148.
- (53) Impegno II, entry under "tomb 31 WS".

(54) Vermeule (1968), p.96.

(55) For the Roman love of fountains: Suetonius, Augustus, 82; Pliny, Epistulae, V, 6, 23f. ("fonticulus in hoc, in fonte crater; circa sipunculi plures miscent iucundissimum murmur").

(56) Jashemski, pp.152-153. Nos.79, 115 were found in this garden.

(57) Maiuri (1958) I, p.105, figs.80-81.

(58) Casa Sannitica, Herculaneum. See *ibid.*, p.205, fig.161.

(59) *Ibid.*, p.312, fig.246.

(60) *Ibid.*, p.98, figs.74-75. For mosaics depicting fish: Blake, pp.138-139.

(61) Ling (1979), p.48.

(62) *Ibid.*, pl.XI d.

(63) *Ibid.*, nos.D3, fig.7; D6; M1-M8. For a plan of the vault decoration of room 2: fig.11.

(64) Shrimps, ducks, swans: *ibid.*, nos.01-03, P1-P4, S1-S6.  
Hounds with hares: *ibid.*, nos.J1-J8.

(65) These were found in several gardens which possessed sculptural or painted representations of animals. Dwyer (1981) describes the collections of oscilla from the Casa del Citarista (Collection I,

pp.261-264); the Casa di L. Caecilius Iucundus (Collection II, pp.264-265; the garden wall was painted with a paradeisos scene); the Casa degli Amorini dorati (Collection IV, pp.265-268); the Casa di Marcus Lucretius (Collection VIII, pp.271-273); the Casa della Fortuna (Collection X, pp.273-276); the Villa delle Colonne a mosaico (Collection XII, p.278); the Casa degli Amorini dorati: Zanker (1979), p.493. Also see above, p.148.

(66) R. Ling, "Some stucco reliefs from Pozzuoli now in the British Museum", PBSR XXXIV (1966), pp.24-33, pls.VII-XI. The distribution of the reliefs is based on an account by G. Minervini in Bulletino Archeologico Italiano, vol.i (1861-1862), pp.178-182, 185-186.

Some of the stucco reliefs are now lost.

(67) Ibid., p.26, nos.7, 8, 10, pls.VIII b, X b. Only the cupid and panther is represented among the sculpture from Pompeii (no.160).

(68) Ibid., p.27, nos.1-2, pl.X c-d. Sea monsters do not appear in the catalogue of Pompeian sculpture.

(69) Cf. a large sculpture of an elephant in the Villa Torlonia. It is made of grey granite (ht. 0.96m) and is perhaps from Hadrian's villa at Tivoli: Silvio Curto, Le sculture egizie ed egittizzanti nelle Ville Torlonia in Roma, Leiden 1985, no.17, pls.xix-xx.

(70) Spinazzola (1953) I, p.560, figs.617, 619-620. For a statue of an elephant from Tivoli see p.207 ; for a decorative sculpture of an elephant from the amphitheatre at Capua: appendix II, no. xvii, fig.107.



(71) For a splendid life-size marble bear which climbs a rocky slope:

Cornelius Vermeule and Norman Neuerburg, Catalogue of the ancient art in the J. Paul Getty Museum. The large statuary, wall paintings and mosaics. Malibu 1973, no.24. It is a Roman copy of a Hellenistic statue (ht. 1.207m).

For several small bronze bears: Kozloff (1976), pp.83-87, figs.21-29.

(72) Maiuri (1938), fig.20.

(73) Herculaneum, storeroom inv. 1059; I Bronzi di Ercolano I, figure on p.4. Length 0.95m. There are traces of silver attached to the cloth underneath the panniers (which can be detached).

(74) The group of the mongoose and cobra that is prominent in the mosaic from the Casa del Fauno is also engraved on a jasper of the first century B.C.: Antike Gemmen I-2, no.903.

(75) Rouillet , nos.261-262; others from Italy: nos.260, 263-265.

Another gap in the repertoire of garden sculpture are the groups depicted on terracotta lamps, e.g. a bull attacking a bear (Deneuve, no.350); a duck biting a snake (ibid., no.359); a lion attacking a crocodile (ibid., no.499).

(76) At least one figure of the Scylla might be expected. Compare ancient furniture which bears her decorative form: Spinazzola (1928), pls.34, 43. For a sculpture from Hadrian's villa at Tivoli, see p.207 . For the large marble figures of Cerberus and Sirens at Memphis see p.205 .

## Notes to chapter four

(77) E.g. beneath the landscape paintings in the peristyle court of the Casa della Fontana piccola (Schefold (1957), p.109). Also see an example in the foreground of fig.82. For wall paintings from a villa on the Colle di Varano, Stabiae which depict Nereids laying on a sea-horse and a sea-panther: Olga Elia, Pitture di Stabia, Napoli 1957. A pair of confronted whorl-tailed sphinxes occupy the dado beneath the painting of the Actaeon myth in the peristyle garden of the Casa di Sallustius (Zanker (1979) fig.23). For a large marble sculpture of a Nereid on a marine horse: Guido Mansuelli, Galleria degli Uffizi, Le sculture pt.1, Rome 1958, no.97 (inv. 208). Ht. 1.35m.

(78) Cf. a terracotta vase from Pompeii which depicts the griffin around its sides: Spinazzola (1928), pl.217.

(79) Cohon and Moss, pp.5-6.

## NOTES TO CHAPTER FIVE

(1) See a table of pebble mosaics found in the houses at Olynthus which gives further references: D.M. Robinson and J.W. Graham, Excavations at Olynthus VIII, The Hellenic House, London 1938, no.9. Cf. a pool surrounded by mosaic panels which depict a gazelle, a bull, and a lion upon an onager, on the pavement of a courtyard in a villa of the Roman period at Ptolemais: K.H. Kraeling, Ptolemais. City of the Libyan Pentapolis, Chicago 1962, pp.241, 249, pl.58 a-c.

- (2) C.M. Robertson, "Greek mosaics", JHS 85 (1965), p.76, pl.XIX, 1.  
The pebble mosaics from Motya are described in D. von Boeselager, Antike mosaiken in Sizilien (1983), pp.15-20 pls.1-2. The author gives a short bibliography for animal groups represented in pebble mosaics at Olynthus, Corinth, Pella, Athens, and Eretria: n.10 on pp.17-18.
- (3) For the mosaic scenes from the House of the Mosaics at Eretria: Antike Welt 1979, pp.38-40.
- (4) Photios Petsas, Pella. Alexander the Great's capital (1978), fig.14 on p.53; Robertson, pp.80-81. For the mosaics at Pella: Ph. Petsas, "Mosaics from Pella", in G. Picard and H. Stern (eds.), La mosaique gréco-romaine I, Paris 1965, pp.41-56.
- (5) Petsas (1978), figs.12-15 on pp.100-103; Robertson, op.cit., pp.81-82.
- (6) Ibid., p.87, pl.XXI, 3. W.A. Daszewski, Corpus of mosaics from Egypt I : Hellenistic and early Roman period, Mainz 1985, no.2, pls.C; 4-7a; 10; 11; 12b, c. 290-260 B.C.
- (7) Philippe Bruneau, Exploration archéologique de Délos. Les mosaiques. (1972), no.210, figs.168-173, pl.B, 1.
- (8) E.g. ibid., no.261.
- (9) K. Votsis, "Nouvelle mosaique de Sicyone", JHS 100 (1976), pp.



575-581, figs.5-7. The "circle in a square" design of this mosaic and of the dolphin mosaic from the House of the Dolphins at Delos is also found at Olynthus.

(10) Daux in BCH 90 (1966), p.871, fig.4 a-b.

(11) Petsas (1978), fig.6 on p.92; Robertson, pp.76-77, pl.XX, 1.

(12) Bruneau, no.214, figs.182-183; no.293, figs.247-253, pl.C, 1-2.

Robertson, pp.88-89, pl.XXII, 1. The latter mosaic represents a winged Dionysus and stood in the "impluvium" of the courtyard of the House of Dionysus. The former is from the House of the Masks.

(13) Robinson and Graham, p.290, no.12, pl.16 nos.1-2, pl.84 (plan);

Robertson, pp.74-75, pl.XVIII, 2.

(14) Robinson and Graham, p.290, nos.2, 3, 5, 4, 9, 2, 13.

(15) J.-Ph. Lauer and C. Picard, Les statues ptolémâiques du Sarapieion de Memphis, Paris 1955, pp.7-24; plan: pl.26.

(16) Roullet, pp.29-30.

(17) Lauer and Picard, pp.189-245. For tentative reconstructions of the original design of the display: pp.185-189.

(18) Ibid., pp.22-23, 246-247, nn.3, 6 on p.26.

- (19) Roullet, pp.23-35; plan: fig.348.
- (20) Ibid., pp.27-28, fig.20. Museo Nazionale, Rome, inv. 77255.
- (21) Ibid., nos.273-274, figs.279-283.
- (22) Ibid., pp.35-42.
- (23) Aurigemma, pp.100-133, figs.80-87; Sear, no.104, pl.45, 2 - 46, 2, and fig.33.
- (24) For a list of Egyptian and Egyptianising pieces at Hadrian's villa which includes divinities, rulers, and animals, but which is not comprehensive: Roullet, p.51.
- (25) Several sphinxes have been found at Tivoli but it is not certain that all came from Hadrian's villa (Raeder pp.26-27). The sphinxes in Raeder's catalogue of sculpture attributed to Hadrian's villa are nos. III 14, 29-30, 46-47, 49-50, 52-53; IV 14.
- (26) For the elephant from Tivoli (from Hadrian's villa (?): Raeder, no.III 51. It is in the Villa Albani, inv.559.
- (27) Ibid., nos.I 113-114; cf. nos.84-85.
- (28) Ibid., nos. I 113-114; III 75.
- (29) Ibid., no.II 15; cf. similar waterbirds from Pompeii: nos. 133-140.

## Notes to chapter five

- (30) Raeder, no.I 99. Height of the torso of the Scylla 0.55m.
- (31) Ibid., pp.301, 305.
- (32) See Reinach II 1, pp.43-44.
- (33) Ostia, storerooms inv. 430; ht. 0.345m. For the figure from Pompeii: Dwyer (1982), p.67 no.x,fig.84.
- (34) Calza in N.Sc. 1931,pp.526-527, fig.8 and pl.16.
- (35) Inv. 1110. For a similar marble statuette which has been found in the excavations at Caesarea Maritima (in which one of the fish appears to be a dolphin): Scavi di Caesarea Maritima (several contributors), Rome 1966, pp.305-310, figs.402-405; for the Ostian sculpture: *ibid.*, fig.406.
- (36) For details of these reliefs and for a more detailed description of the amphitheatre see de Caro and Greco, pp.215-218.

The amphitheatre was first excavated over the period 1811-1860, and was then thoroughly cleared in the decade 1920-1930. The sculptures have not been published.

## NOTES TO CHAPTER SIX

- (1) Dentzer, p.550; Ling (1966), p.31, n.47; *idem*, "The San Vito Tomb at Pozzuoli", PBSR 1970, p.179; *idem* (1979), p.57.



(2) Grimal, pl.IV, fig.2.

(3) Dwyer (1982), p.126.

(4) PAH II, pp.372-373; Fiorelli (1875), p.326; Jashemski, pp.131, 133; Dwyer, op.cit., p.125.

(5) Jashemski, pp.121-122, fig.192.

(6) N.Sc. 1917, p.251; Jashemski, p.125.

(7) Horace, Sat., I, 8; idem, Epodes, II, 17-22.

(8) Jashemski, pp.123-131.

(9) Ward-Perkins and Claridge, p.61.

(10) Jashemski, pp.123-124, fig.244. For the Temple: Olga Elia and G.P. Carratelli, "Il santuario dionisiaco di S. Abbondio a Pompei" in Orfismo in Magna Grecia, Atti del Quattordicesimo Convegno di Studi sulla Magna Grecia (Taranto 6-10 October 1974), Naples 1975, pp.139-153.

(11) Jashemski, p.121. Also see the similar comments by Drury and Wickenden on the small bronze frog from Suffolk (see no.74).

(12) Mau in R.M. 8 (1893), p.27; idem, R.M. 13 (1898), p.19.

(13) Argued in the case of wall paintings in Ward-Perkins and Claridge,

pp.73-74.

- (14) Dwyer (1982), p.124. Similarly, the employment of "satyrical signa" against the evil eye was entirely on the initiative of individual householders (Pliny,N.H. XIX, 50: they were used "contra invidentium effascinationes").
- (15) Especially Venus, as goddess of the garden: Pliny,N.H. XIX, 50; Varro,de re rustica I, 1, 6; Jashemski, p.124. Note especially a vase found at Pompeii which was inscribed "Presta mi sinceru(m): sic te amet qu(a)e custodit (h)ortu(m) Venus" ("Allow me pure (wine): then may Venus who guards the garden love you"): *ibid.*, p.124, fig.195.
- (16) The attributes of the Graeco-Roman pantheon are widely recorded, e.g. Kaposy (1969), p.72. For an example of a possible, though not convincing, symbolism of a group see no.72.
- (17) These objects also occur on a pelta-shaped relief from the Casa del Citarista: Dwyer (1981), no.8 a, pl.88, 3; *idem* (1982), p.94, no.xvi, side A, fig.154.
- (18) Ridgway (1981), p.28.
- (19) For examples of the latter: Tran tam Tinh, nos.1, 6-7, 57.  
For the role of these snakes: *ibid.*, p.105.
- (20) Lauer and Picard, pp.199-209; K.M.D. Dunbabin, The mosaics of Roman North Africa, Oxford 1978, pp.166-169.

- (21) V. Kockel, Die Grabbauten vor dem Herkulaner Tor in Pompeji (1983), n.332 on p.38.
- (22) For the significance of the lotus in this context: Tran tam Tinh, pp.71-72.
- (23) De Caro (1976), pp.196-197 (and a misplaced section p.198).
- (24) This is illustrated by the differences between the boys and ducks from the Casa dei Vettii and the related piece from Houston (see nos.60-61). The Pompeian pair have simple hairstyles in comparison with the foreknot and ringlets of the latter.
- (25) Some children have also been identified with Asclepios or Janiskos, a son of Asclepios, mainly because many statuettes of babies and children have been found in sanctuaries of Asclepios and of other divinities with healing powers (A.W. Lawrence, "A crowned head and a statue of a child from Mesopotamia" in The Annual of the British School at Athens XXVII (1925-1926), pp. 116-117).
- This identification has often been given to groups of the child and goose in particular, largely on the basis of a description by Herodas of such a group in the sanctuary of Asclepios at Cos (Herodas, Mimiambi IV, 30-33), for example, by J.N. Svoronos, Das Athener Nationalmuseum, Athens 1907, p.309. De Caro (op.cit., pp.196-197) dispenses with this identification.
- (26) E. Rosenbaum, Cyrenaican portrait sculpture, London 1960, nos.28, 72, pl.46, figs.1-4; discussion on p.49.



(27) Collignon (1911), p.197.

(28) For the scenes from the Casa dei Vettii: Spinazzola (1928), pls.137-143. Also see a relief on a bronze cup: Babelon and Blanchet, no.1421.

(29) S. Reinach, Répertoire de peintures grecques et romaines, Paris 1922, p.83, no.7.

(30) For garden triclinia see P. Soprano, "I triclini all' aperto di Pompei" in Pompeiana, pp.288-310; for dining customs in general: Jashemski, p.89.

For the position of the triclinium in the Casa del Efebo see figs.72-74 (for the garden's zoomorphic decoration see above pp. 150, 164 ); for pergola-columns covered with mosaic from the Villa delle Colonne a mosaico see Sear, no.49, pls.30, 1-31, 1 (for the garden display see above cat. nos.79, 115); for the outdoor biclinium of the Casa di D. Octavius Quartio see fig.65 (for the adjacent animal wall paintings and sculpture see above, pp. 157-158 ); for the triclinium-room in the form of a nymphaeum in the Praedia di Iulia Felix see figs.69, 71 (for a description of the zoomorphic decoration of this room and the adjacent garden see above, pp. 159, 163).

For a garden-room in the Casa del Centenario which offered the diners views both of the garden and also of an elaborate nymphaeum see Jung, fig. 33; for a description of the wall paintings of the nymphaeum see above, pp.169-170.

(31) Whitehouse, section no.19; cf. below, fig.65.

## Notes to chapter six

(32) Martial, III, 58, IV, 64 and 66, XII, 31; Pliny, Epistulae, II, 17. Also see Statius, Silvae, I, iii.

(33) E.g. Athenaeus, IV, 143 ff; Strabo XVII, 1, 9. Horace wrote a poem rejecting this lifestyle: Odes, I, 38.

For the legendary fertile garden of the Palace of Alcinoös: Odyssey, VII, 112-132.

(34) Petronius, Satyricon, 38, 40.

(35) Odyssey, VII, 100-102.

(36) Athenaeus, IV, 130. Also see Petronius, Satyricon, 41.

(37) Athenaeus, IV, 148.

(38) Tacitus, Annales, XI, 31. Also see note 90 on chapter two.

## NOTES TO CHAPTER SEVEN

(1) Ward-Perkins and Claridge, p.76.

(2) Pliny, N.H., XXXIV, 64. See nos.26, 118-119.

(3) Vermeule (1968), n.8 on p.97. See nos.118-119.

(4) Pliny, N.H., XXXVI, 40.

(5) Pliny, loc. cit. For this pair of sculptors also Pliny, N.H.,

XXXV, 155-156.

(6) Pliny, N.H., XXXIV, 84.

(7) CIL IV, 3702 and 4256; IV suppl. 8502. A bronze strainer from Boscoreale is inscribed "pertudit Pompeis Felicio" ("pierced by Felicio at Pompeii"). The evidence is summarised Ward-Perkins and Claridge, p.77.

A marble relief from Pompeii in the Naples Museum (inv. 6575) depicts a coppersmith at work surrounded by pastry-moulds, dishes, plates, and buckets (ibid., no.287). For a cake-mould in the shape of a piglet like the bronze animal from Herculaneum: no.3.

In the second century B.C. Cato had recommended Capua and Nola as sources of bronze vessels: Cato, de agri cultura, 135,2.

(8) Cf. Bandinelli, p.123.

(9) Maiuri (1954), p.198.

(10) Dwyer (1982), p.87, no.ii, fig.126.

(11) The heads are not identical and vary in the amount and distribution of incised decoration.

For the technique of pointing: Erik Poulsen "The manufacture of final models of Roman mass produced pail handle attachments", Bronzes hellénistiques et romains, Cahiers d'archéologie romande



Notes to chapter seven

no.17, Lausanne 1979, pp.241-245.

- (12) For an early example of the technique of hollow casting from the fifth century B.C.: Dorothy Kent Hill, "To make a bronze horse", AJA 76 (1972), pp.80-81; for bronze working techniques: David Brown (1976), pp.25-33.
- (13) The finds are summarised in T. Kraus, Pompeii and Herculaneum: the living cities of the dead, English translation, New York 1975, p.152, Marmorii are mentioned CIL X 1549, 1648, 1873.
- (14) Cf. the small marble lion from the Casa di D. Octavius Quartio (no.148) with the funerary lions.
- Rather two dimensional figures like nos.148-149 might have been copied from small representations such as those on gems, but the presence of detailed work on these sculptures makes this improbable (e.g. on the mane of no.149).
- (15) Dwyer (1981), pp.291-293; idem (1982), pp.129-134.
- (16) Nos.29, 32, 65, 83, 88, 90, 113, 115, 130, 140, 169, 170.
- (17) Suggested for no.135 by Dwyer (1982), p.45, no.xiv.
- (18) A. Pauly, G. Wissowa and W. Kroll, Real-Encyclopaedie der klassischen Altertumswissenschaft, Stuttgart 1894-date, VA, p.815.
- (19) Naples Museum, inv.5006-5007.

## Notes to chapter seven

(20) Dwyer (1982), p.43.

(21) Vermeule (1977), pp.3-5, 27-35; for the monument to Dionysios in the Kerameikos cemetery at Athens which included a pair of marble lions in mirror reversal: *ibid.*, p.4, fig.6a-b.

For the site of MonteCagnolo in the Alban hills (occupied until the middle of the third century A.D.) in which many pairs of sculptures in mirror reversal, including many dogs, have been found: Vermeule (1977), pp.68-70.

(22) *Ibid.*, pp.13-14.

(23) Kaposy (1969, p.74.

(24) Mau in R.M. 11 (1896), p.38, nos.7-8.

## NOTES TO CHAPTER EIGHT

(1) Pandermalis, pp.25, 38-39.

(2) Maiuri (1942), pp.91-94, no.xxv.

A branch of the supply to Pompeii fed the public and private fountains of Herculaneum.

(3) Mau in N.Sc.<sup>1927</sup>, p.74 and n.1 on p.71.

(4) De Caro (1976), pp.186-187.

## Notes to chapter eight

(5) See p.173.

(6) Maiuri (1942), pp.102-103, no.VI; p.185.

(7) Ibid., pp.100-101, no.IV.

(8) Ibid., p.128, no.XXVII.

(9) Ibid., p.113, no.IX.

(10) Giornale dei Soprastanti (ms. daily excavation reports) for 17 April 1863, published in appendix II of Dwyer (1982), p.149, also p.59.

(11) Giornale dei Soprastanti (ms. excavation report) (1870-1882), p.185.

(12) Suggested by Mau in R.M. 13 (1898), p.19.

The bronze raven fountain (no.164) and a figure of Mercury had been temporarily placed in a corridor beside the atrium of the Villa di San Marco at Stabiae.

(13) For a description of several houses which contained these paintings: Maiuri (1942), pp.114-126, nos.XI-XXIV, pp.130-131, no.XXX; also Zanker (1979), p.510.

The makers of mosaic thresholds also attempted new subjects in the time of the third and fourth styles of Pompeian painting: Blake, p.122.

(14) Maiuri (1942), pp.152-154, no.XLVII.



## Notes to chapter eight

(15) N.Sc. 1931, pp.575-576; Dwyer (1982), p.82.

## NOTES TO CONCLUSION

(1) Mary L. Gordon, "The Ordo of Pompeii", JRS 17 (1927), p.177.

(2) Zanker (1979), pp.519-520; also Jung, p.72. For the Roman concept of divine nature see Schefold, pp.113-114. Dwyer (1982), p.44 suggests that the herm which is no.89 in the main catalogue originated in a series more suited to a larger garden.

(3) Agnes Allroggen-Bedel, "Der Hausherr der 'Casa dei Cervi' in Herculaneum", Cron. Erc. 5 (1975), pp.99-100, 103.

(4) Cf. Cicero, de officiis, III, 3.

(5) Cf. Cicero, ad Quintum fratrem, III, 1, 55; idem, ad Atticum, I, 16, 18. In the latter use of the word τοποθεσια, the context is the designing of Atticus' Amalthaeum.

(6) Zanker (1979), p.519.

(7) For similar sculptures from Aquileia see under nos.30, 35, 56, 124, 141, 146-147, 170. For similar sculptures from Ostia see appendix I.

## BIBLIOGRAPHY AND ABBREVIATIONS

1. Periodicals and reference works which appear in the catalogue in abbreviated form.

<u>AJA</u>	<u>American Journal of Archaeology</u> , New York.
<u>Ancient Roman gardens</u>	<u>Ancient Roman gardens</u> , Dumbarton Oaks 1981.
<u>Ann. Inst.</u>	<u>Annali dell' Istituto di Corrispondenza Archeologica</u> , Rome.
<u>Antike Gemmen</u>	<u>Antike Gemmen in deutschen Sammlungen</u> , 4 vols., Munich-Wiesbaden 1970-1975.
<u>Ant. Br. Jug.</u>	<u>Antička bronza u Jugoslaviji</u> , Belgrade 1969. Exhibition catalogue, National Museum of Belgrade.
BAR	British Archaeological Reports, Oxford.
<u>BCH</u>	<u>Bulletin de Correspondance Hellénique</u> , Paris.
<u>B. Jb.</u>	<u>Bonner Jahrbücher</u> , Bonn.
<u>Boll. d'Arte n.s.</u>	<u>Bollettino d'Arte n.s.</u> , Rome.
<u>Bull. Arch Nap</u>	<u>Bulletino Archeologico Napoletano</u> , Naples.
<u>Bull. Inst.</u>	<u>Bulletino dell' Istituto di Corrispondenza Archeologica</u> , Rome.
<u>CIL</u>	<u>Corpus inscriptionum latinarum</u> .
<u>Cincinnati</u>	<u>Sculpture Collection of the Cincinnati Art Museum</u> , Cincinnati 1970.

<u>Cron. Erc.</u>	<u>Cronache Ercolanese</u> , Naples.
<u>Cron. Pomp.</u>	<u>Cronache Pompeiane</u> , Naples.
<u>EAA</u>	<u>Enciclopedia dell' arte antica, classica, e orientale</u> , 9 vols., Rome 1958-1966.
<u>Gaz. Arch.</u>	<u>Gazette archéologique</u> , Paris.
<u>Giornale</u>	<u>Giornale degli scavi</u> . Ms. inventory of finds kept in the storerooms of the excavations at Pompeii.
<u>Giorn. Pomp. n.s.</u>	<u>Giornale degli scavi di Pompei n.s.</u> , 4 vols., Naples 1868-1879.
<u>I Bronzi di Ercolano</u>	<u>I Bronzi di Ercolano I-II</u> = <u>Le antichità di Ercolano esposte V-VI</u> , Naples 1767 and 1771.
<u>Impegno</u>	<u>Un impegno per Pompei pt.2, Fotopiano e documentazione della necropoli di Porta Nocera</u> , Milan 1983.
<u>Jd I</u>	<u>Jahrbuch des deutschen archaeologischen Instituts</u> , Berlin.
<u>JHS</u>	<u>Journal of Hellenic studies</u> , London.
<u>JRS</u>	<u>Journal of Roman studies</u> , London.
<u>La regione sotterrata</u>	<u>La regione sotterrata dal Vesuvio. Studi e prospettive</u> Atti del convegno internazionale 11-15 November 1979, Naples 1982.
<u>Libretta</u>	<u>Libretta inventariale</u> . Ms. inventory of finds kept in the storerooms of the excavations at Pompeii.



<u>Liebieghaus</u>	<u>Antike Plastik im Liebieghaus</u> revised edition, Frankfurt am Main 1973.
<u>M.B.</u>	<u>Real Museo Borbonico</u> 1st ed. in 16 vols., Naples 1824-57.
<u>Mon. Inst.</u>	<u>Monumenti inediti pubblicati dall' Istituto di Corrispondenza Archeologica</u> , Rome.
<u>N.H.</u>	Pliny the Elder, <u>Naturalis historia</u> .
<u>PAH</u>	<u>Pompeianarum antiquitatum historia</u> , ed. G. Fiorelli, 3 vols., Naples 1860-1864.
<u>PBSR</u>	<u>Papers of the British School at Rome</u> , London.
<u>Pompéi</u>	<u>Pompéi</u> Paris 1973. Exhibition catalogue, Petit Palais.
<u>Pompei 79</u>	<u>Pompei 79</u> . Raccolta di studi per il decimonono centenario dell' eruzione vesuviana a cura di Fausto Zevi, Naples 1984.
<u>PPP</u>	<u>Pitture e pavimenti di Pompei</u> 2 vols. Rome 1981 and 1983.
<u>Roma capitale</u>	<u>Roma capitale 1870-1911. L'archeologia in Roma capitale tra sterro e scavo</u> , Venice 1983. Exhibition catalogue.
<u>Winckelmann</u>	<u>J.J. Winckelmann. Le scoperte di Ercolano</u> , original text with introduction and appendices by F. Strazzullo, Naples 1981.

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## F I G U R E S



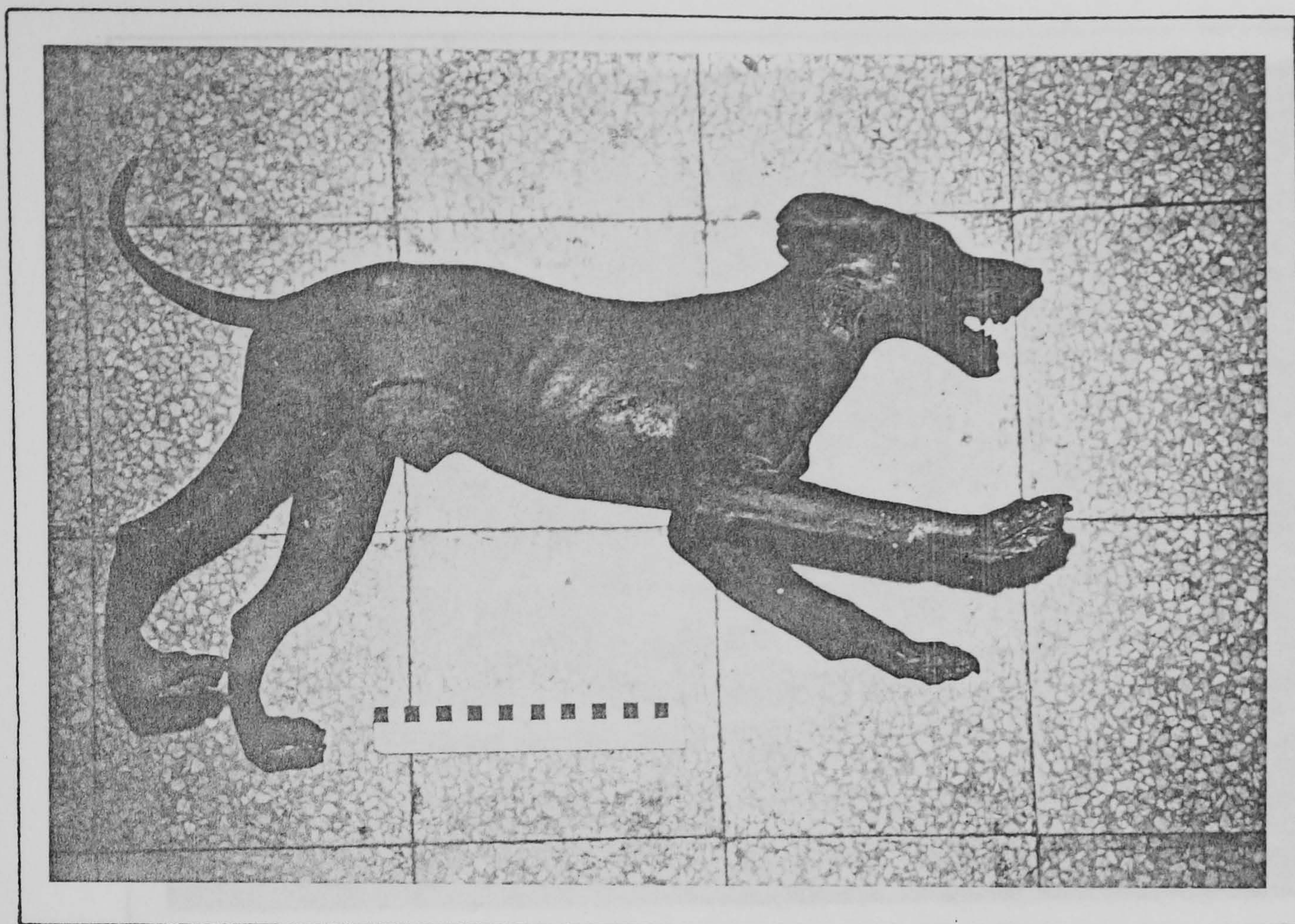


FIG. 1. Hound.. Bronze fountain piece. (Cat. no.1.)

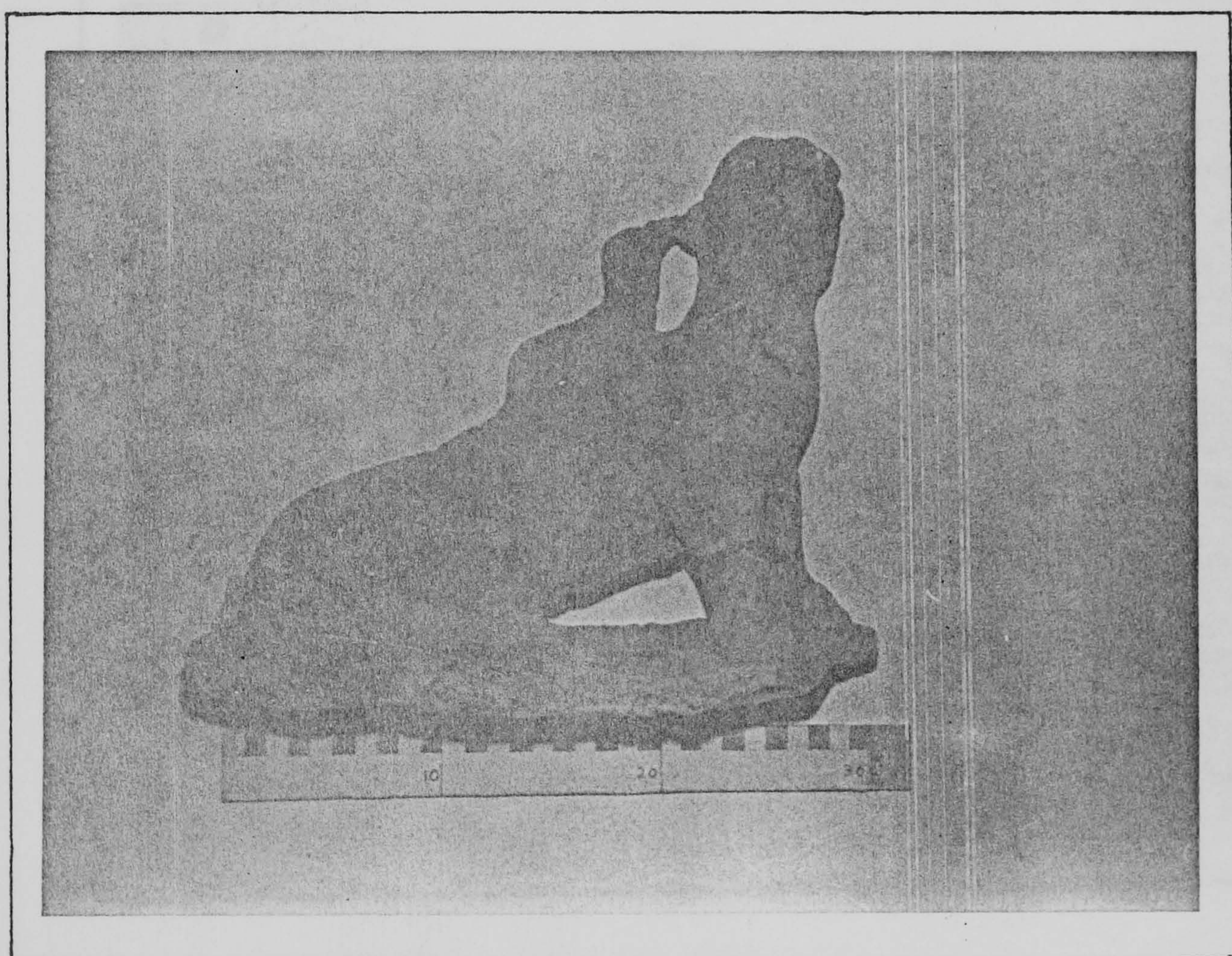


FIG. 2. Boar attacked by a hound. Marble. (Cat. no.2.)



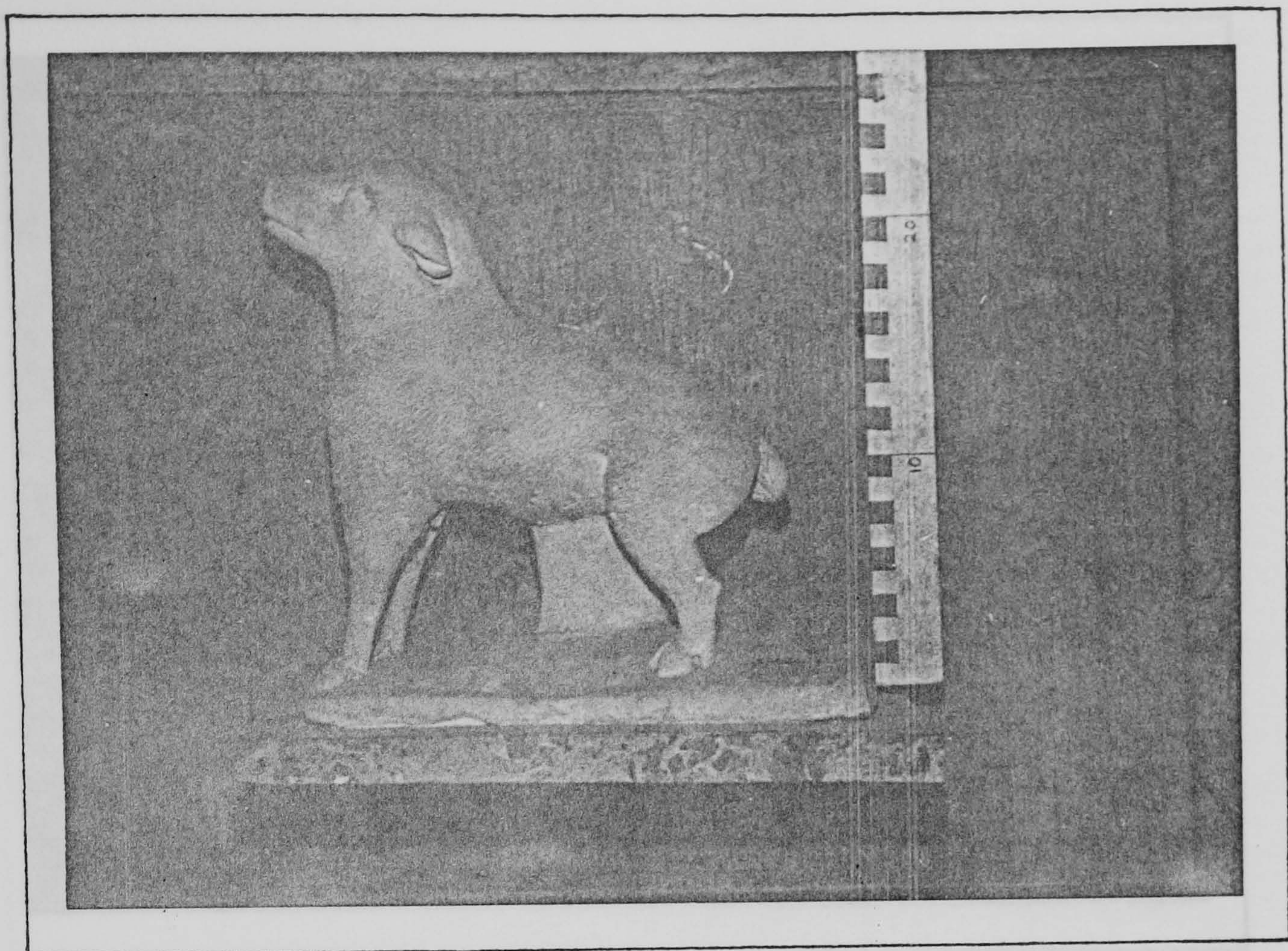


FIG. 3. Boar. Marble. (Cat. no.4.)

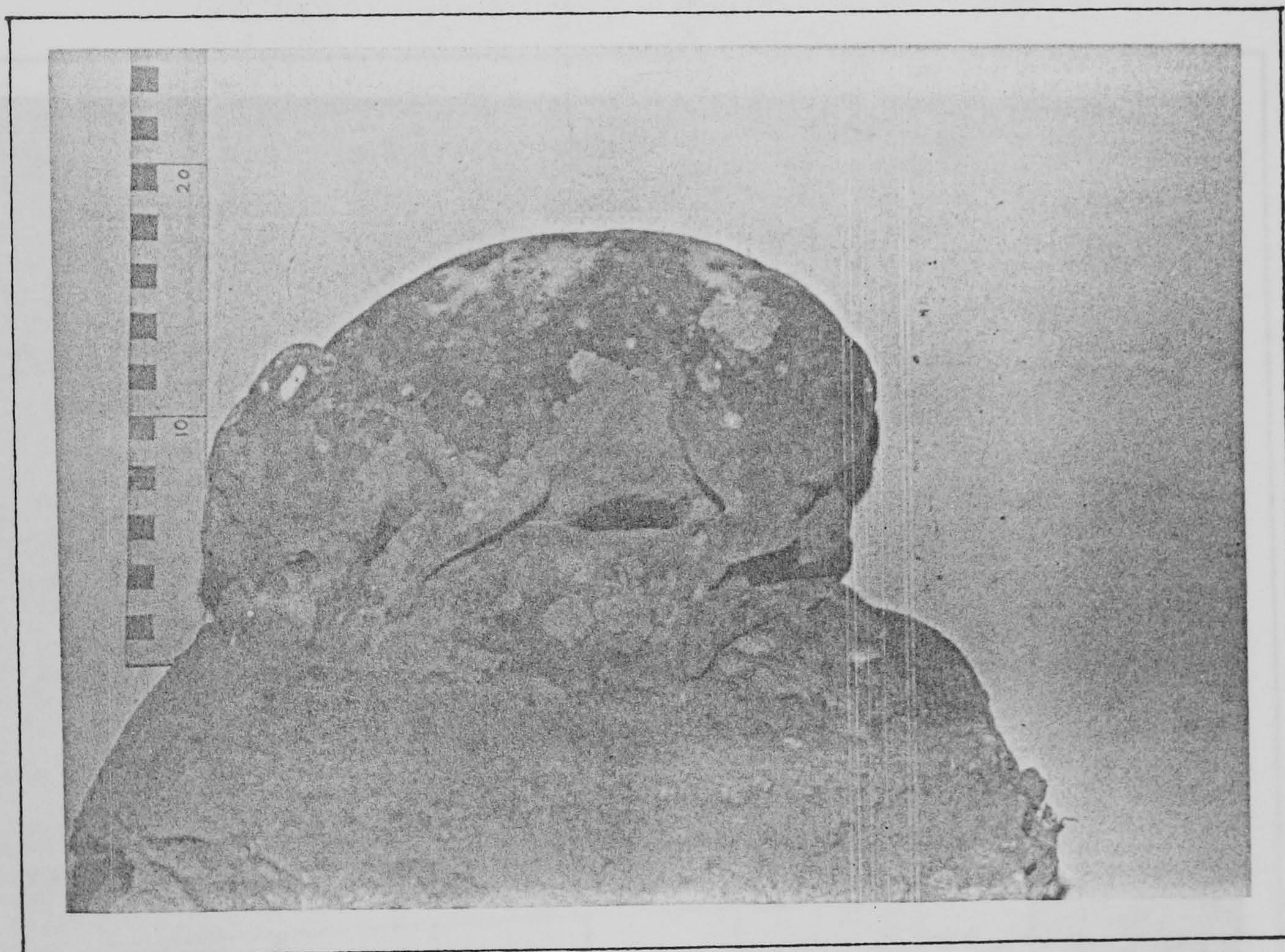


FIG. 4. Cat devouring a bird. Marble fountain piece.  
(Cat. no.9.)





FIG. 5. Cow. Marble fountain piece. (Cat. no.15.)

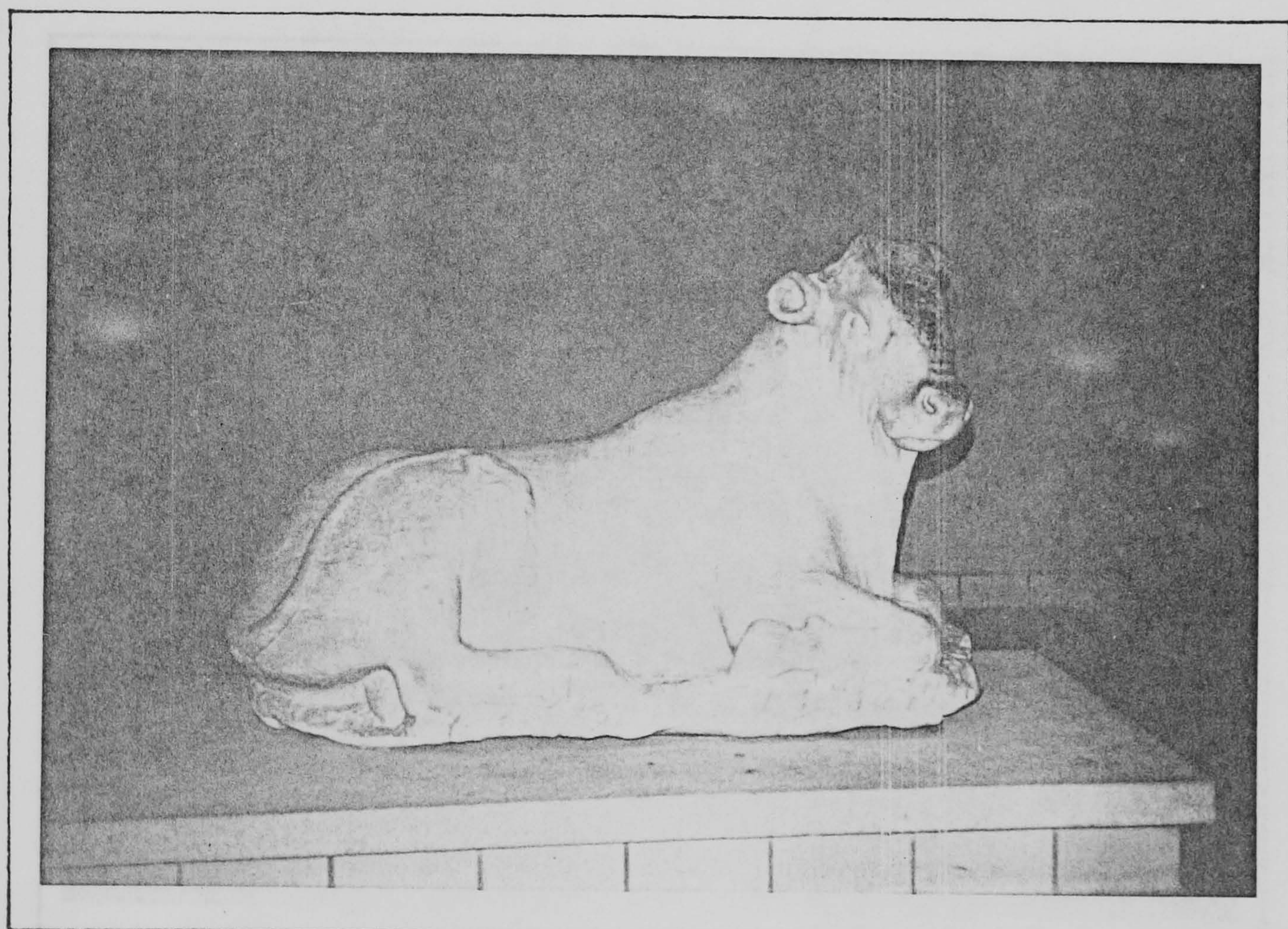


FIG. 6. Bull. Marble. In the British Museum.



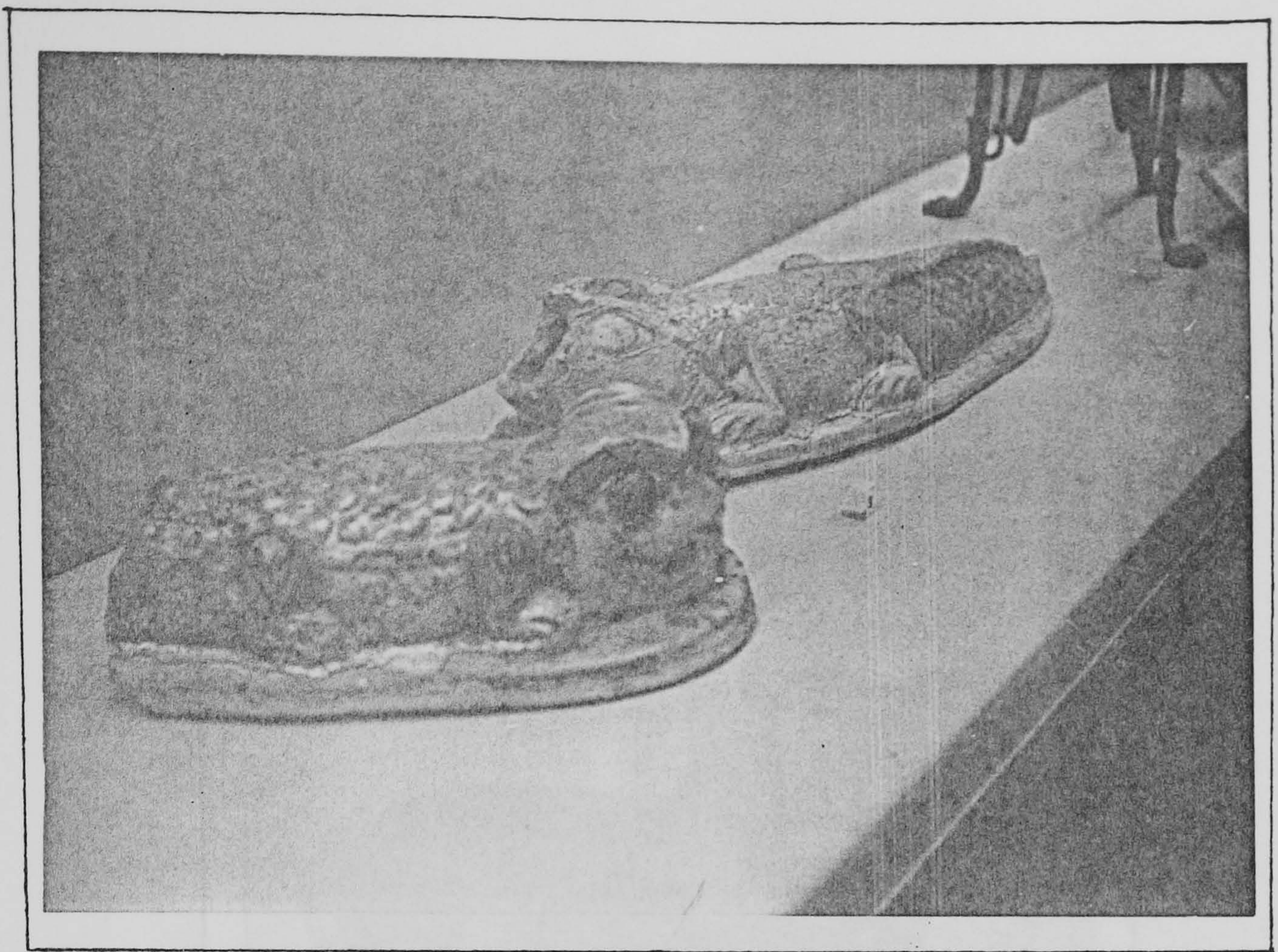


FIG. 7. Pair of crocodiles. Terracotta fountain pieces. (Cat. nos.19-20.)

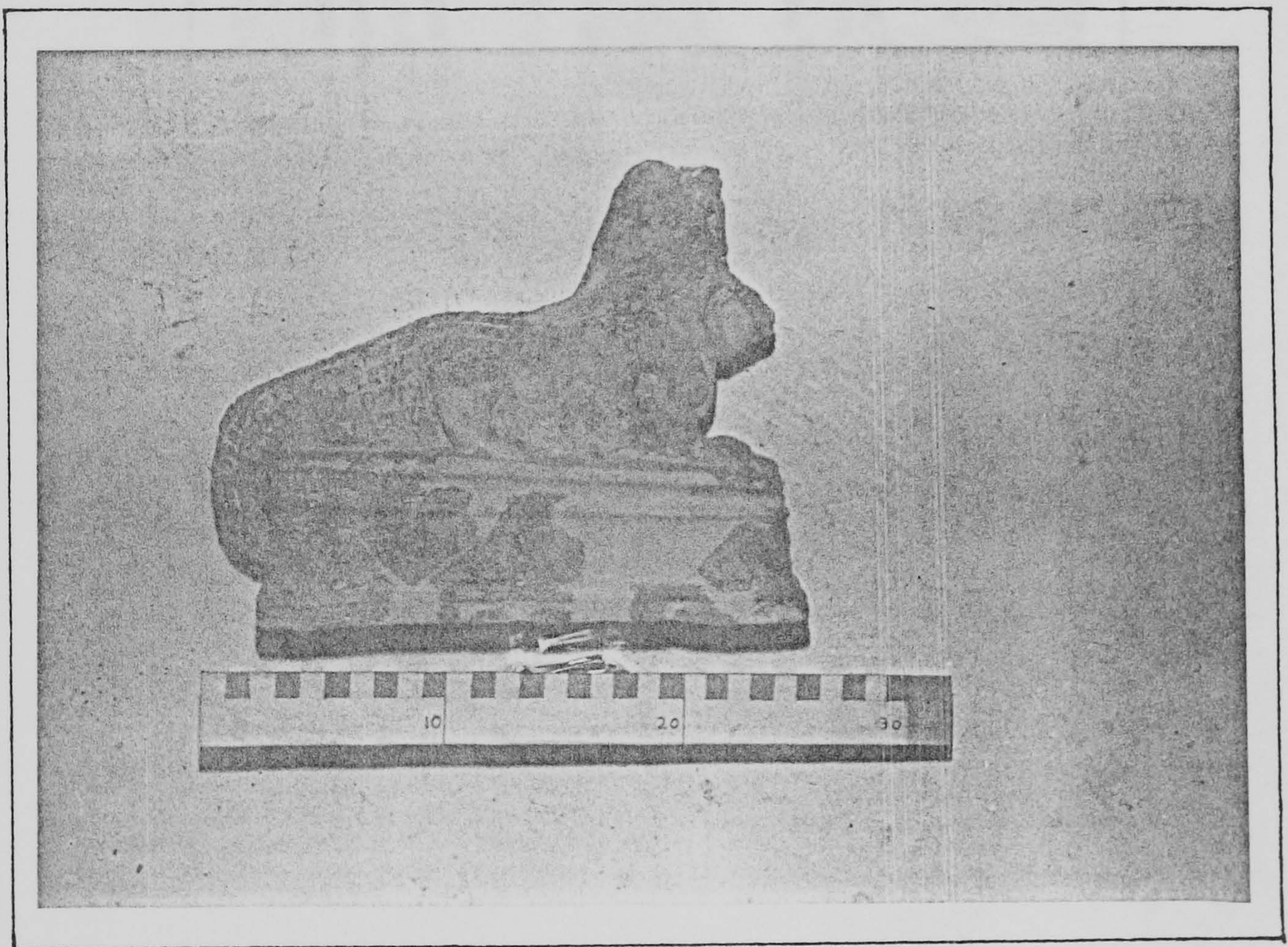


FIG. 8. Crocodile. Terracotta. (Cat. no.21.)



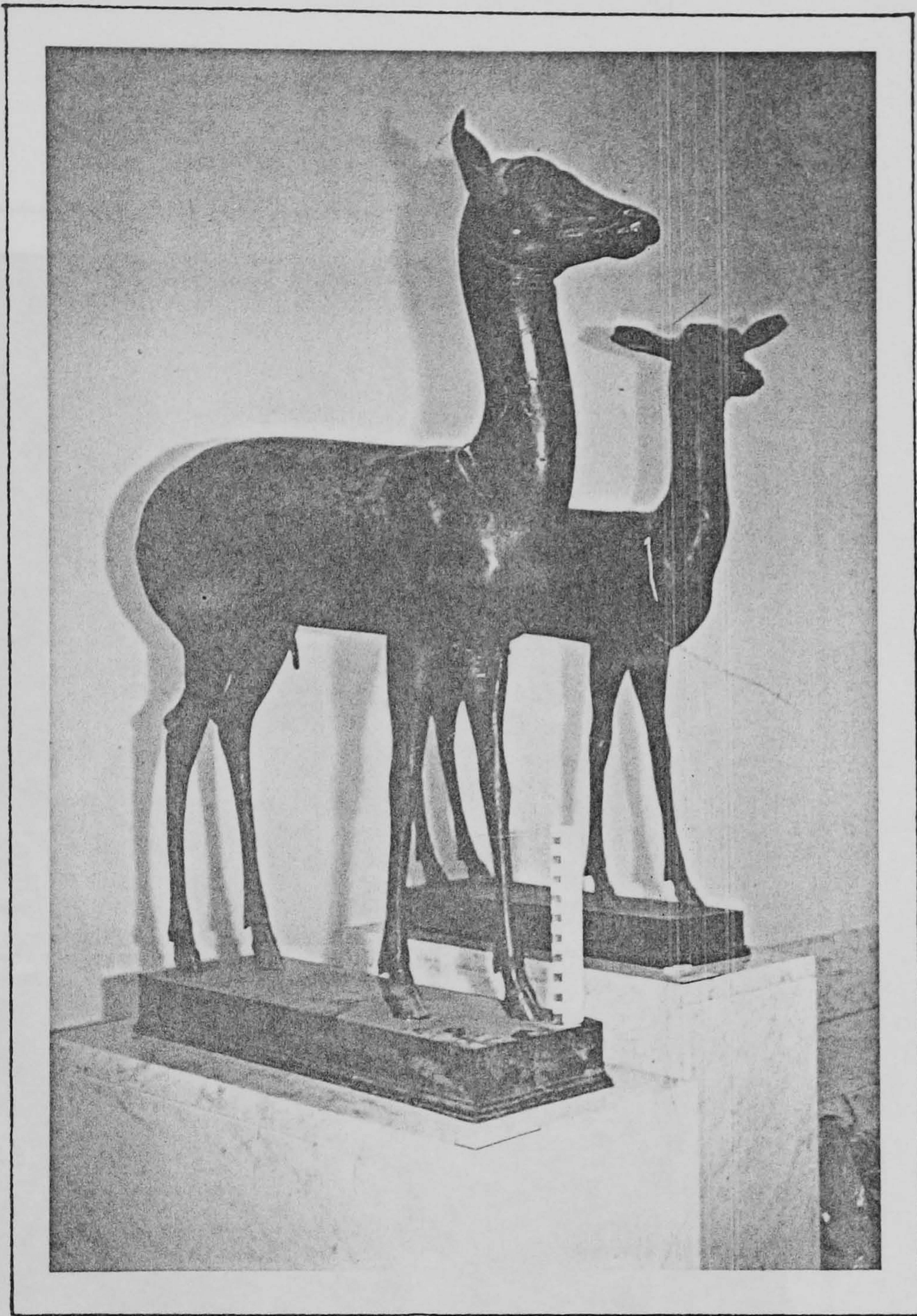


FIG. 9. Pair of deer. Bronze. (Cat. nos.22-23.)



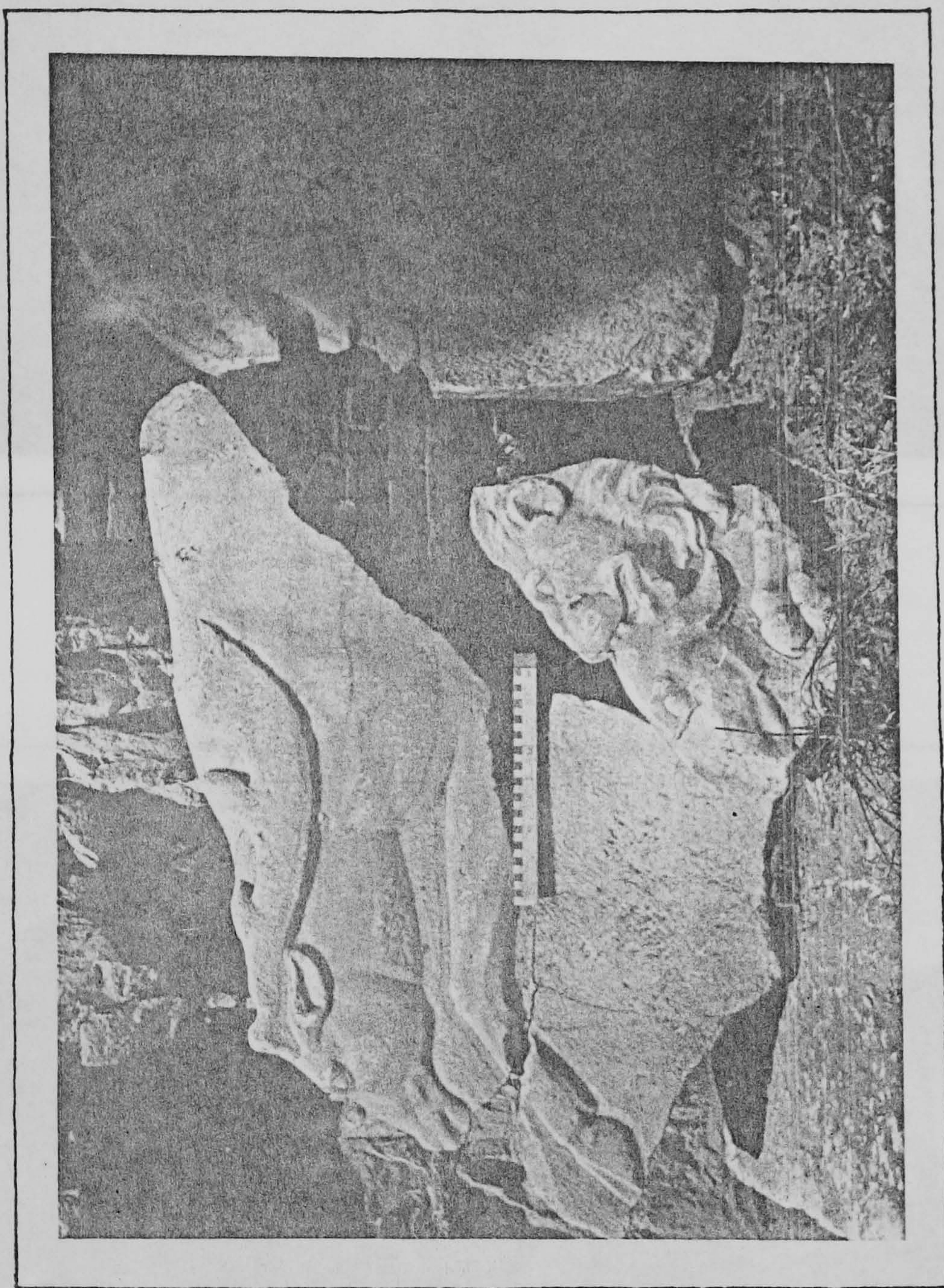


FIG. 10. Deer, lion with prey, and bear. Marble. (Appendix II, nos. xi, xxviii, xix.) From Capua.



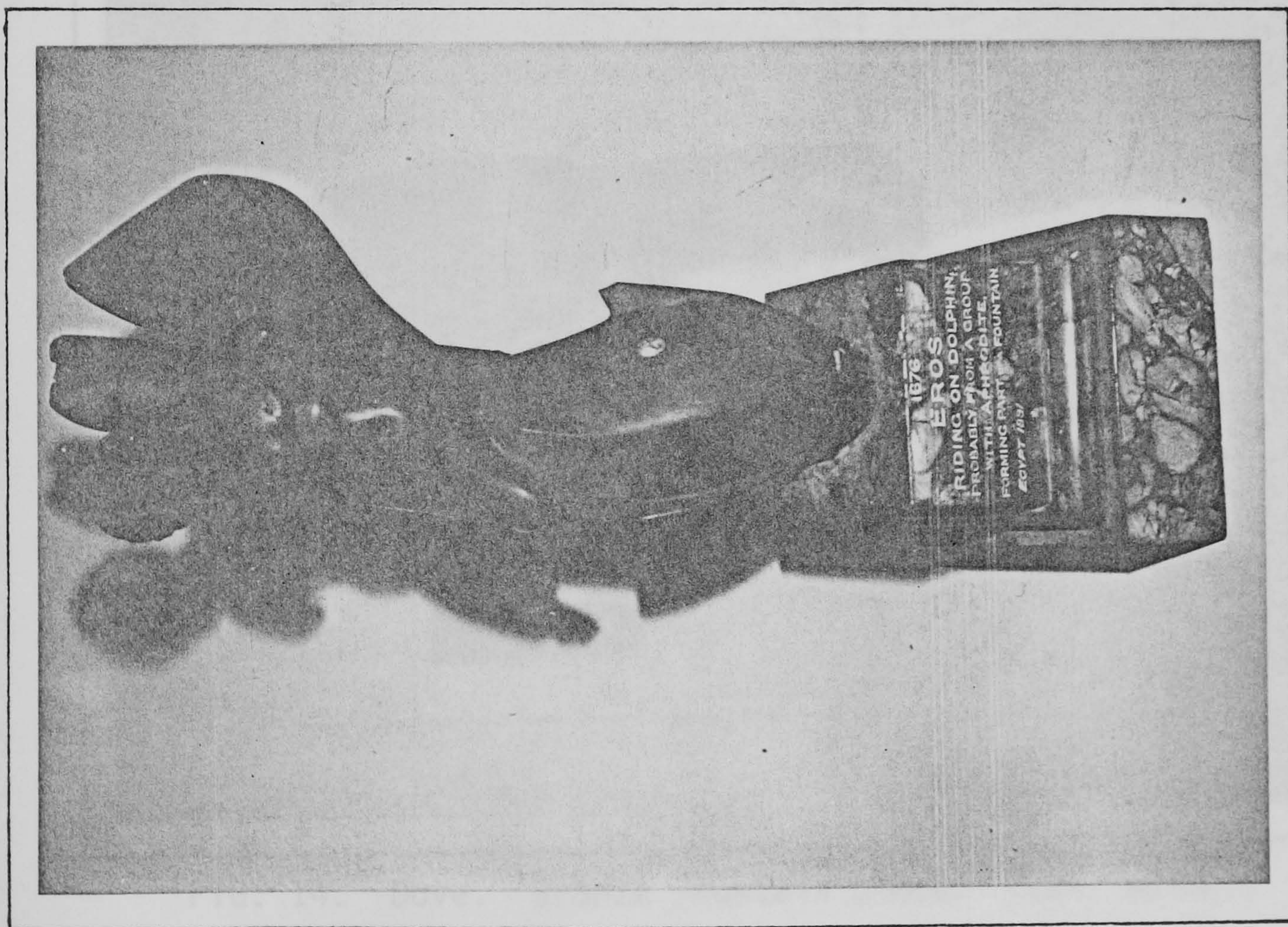


FIG. 11. Boy astride a dolphin. From Cyrenaica.

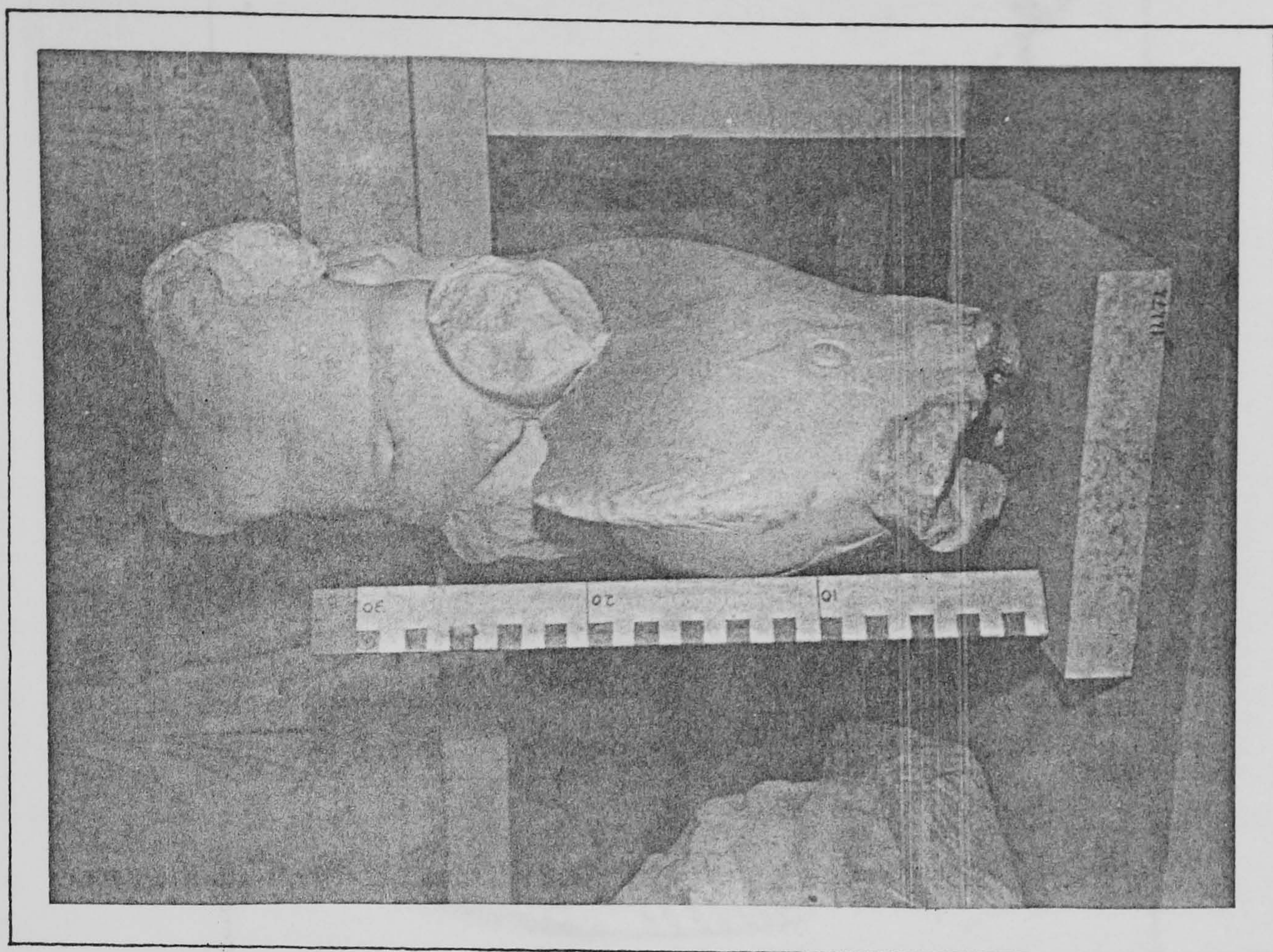


FIG. 12. Cupid astride a dolphin. (Appendix I, no.x.)





FIG. 13. Cupid astride a dolphin.(Cat. no.50.)

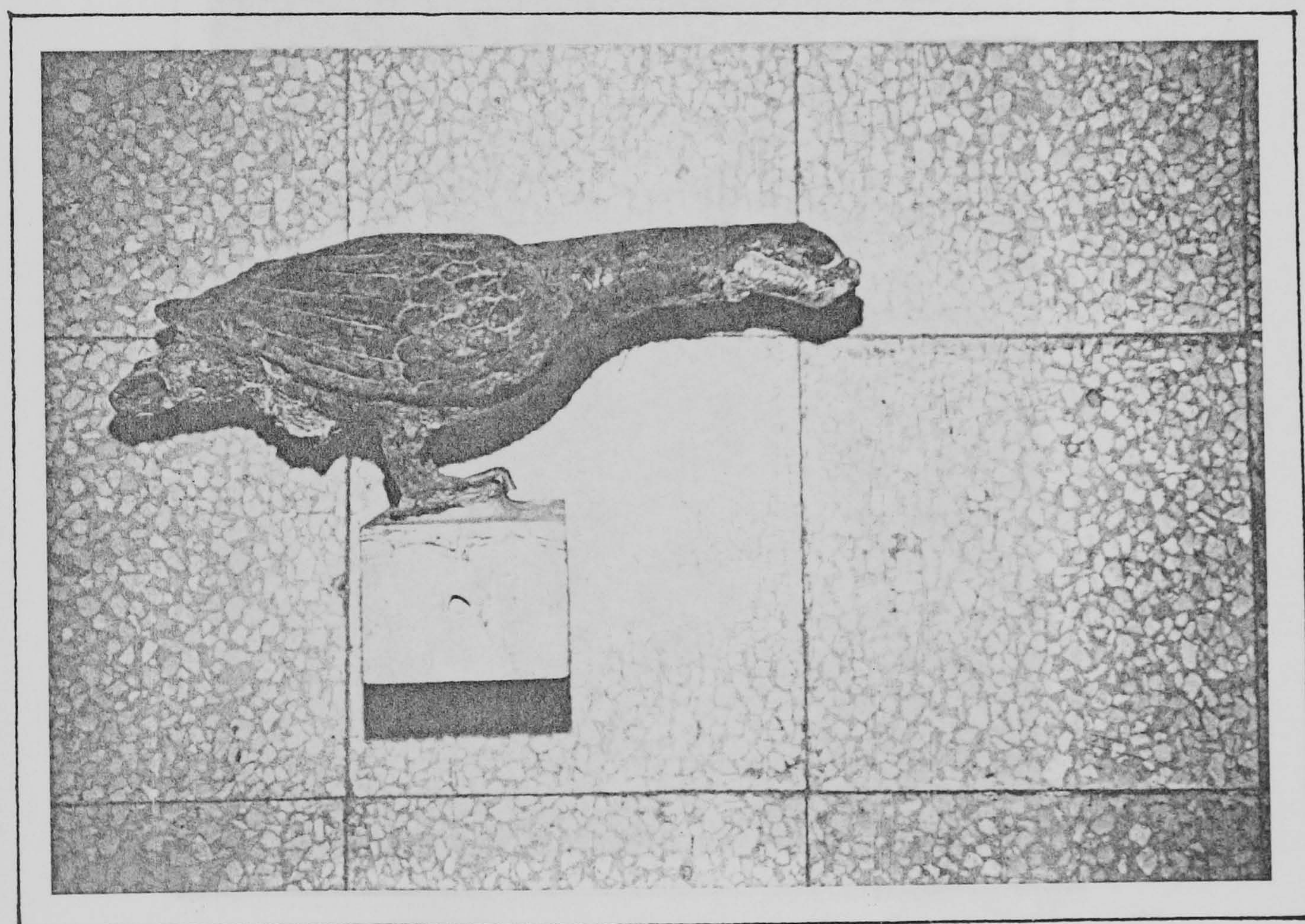


FIG. 14. Dove. Bronze fountain piece. (Cat. no.52.)



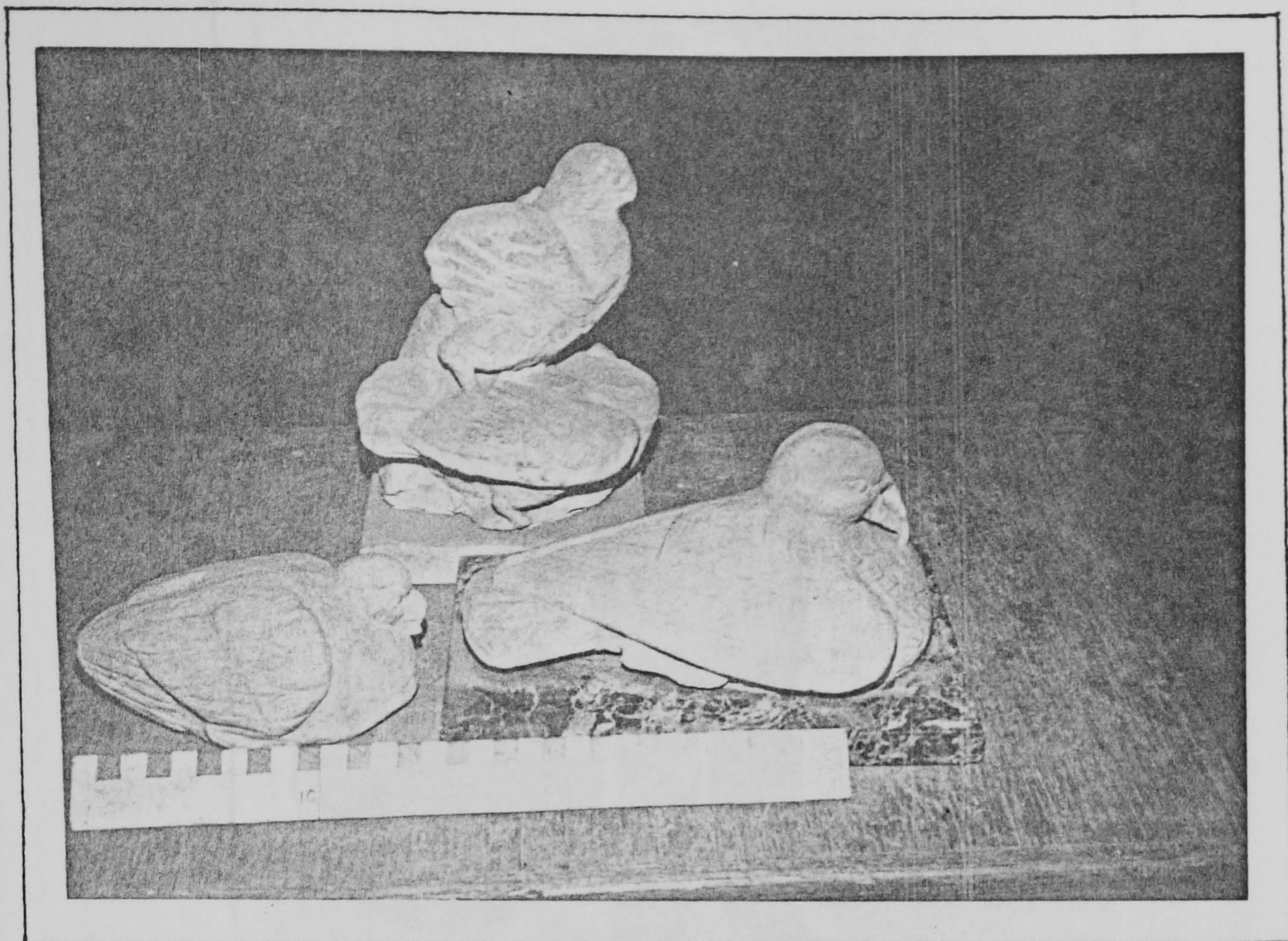


FIG. 15. Doves. Marble. (Cat. nos.53-55.)



FIG. 16. Boy holding a dove. Marble. (Cat. no.57.)





FIG. 17. Boy holding a duck and a bunch of grapes.  
Bronze fountain piece. (Cat. no.61.)

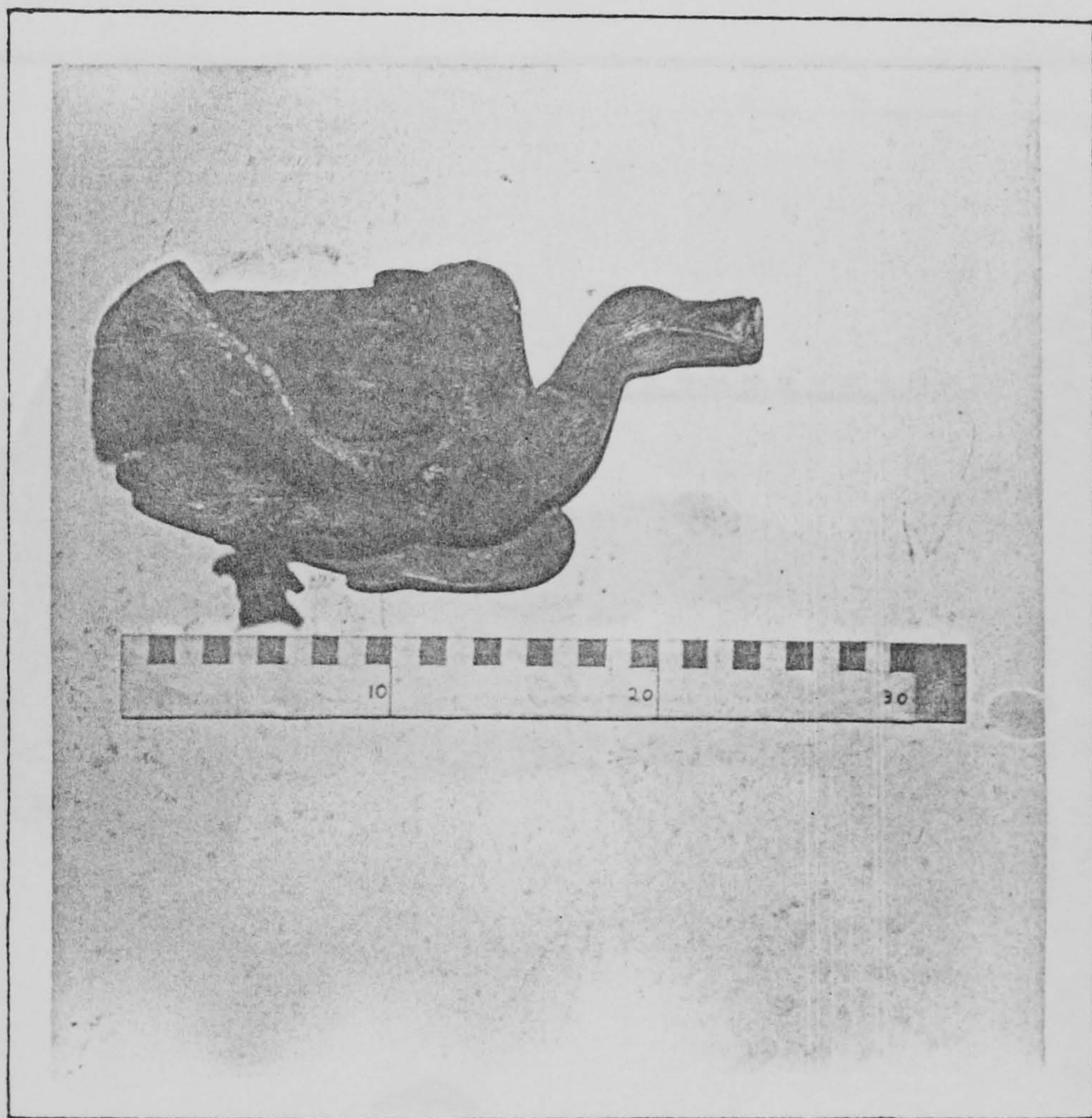


FIG. 18. Duck. Part of group. (Cat. no.61.)



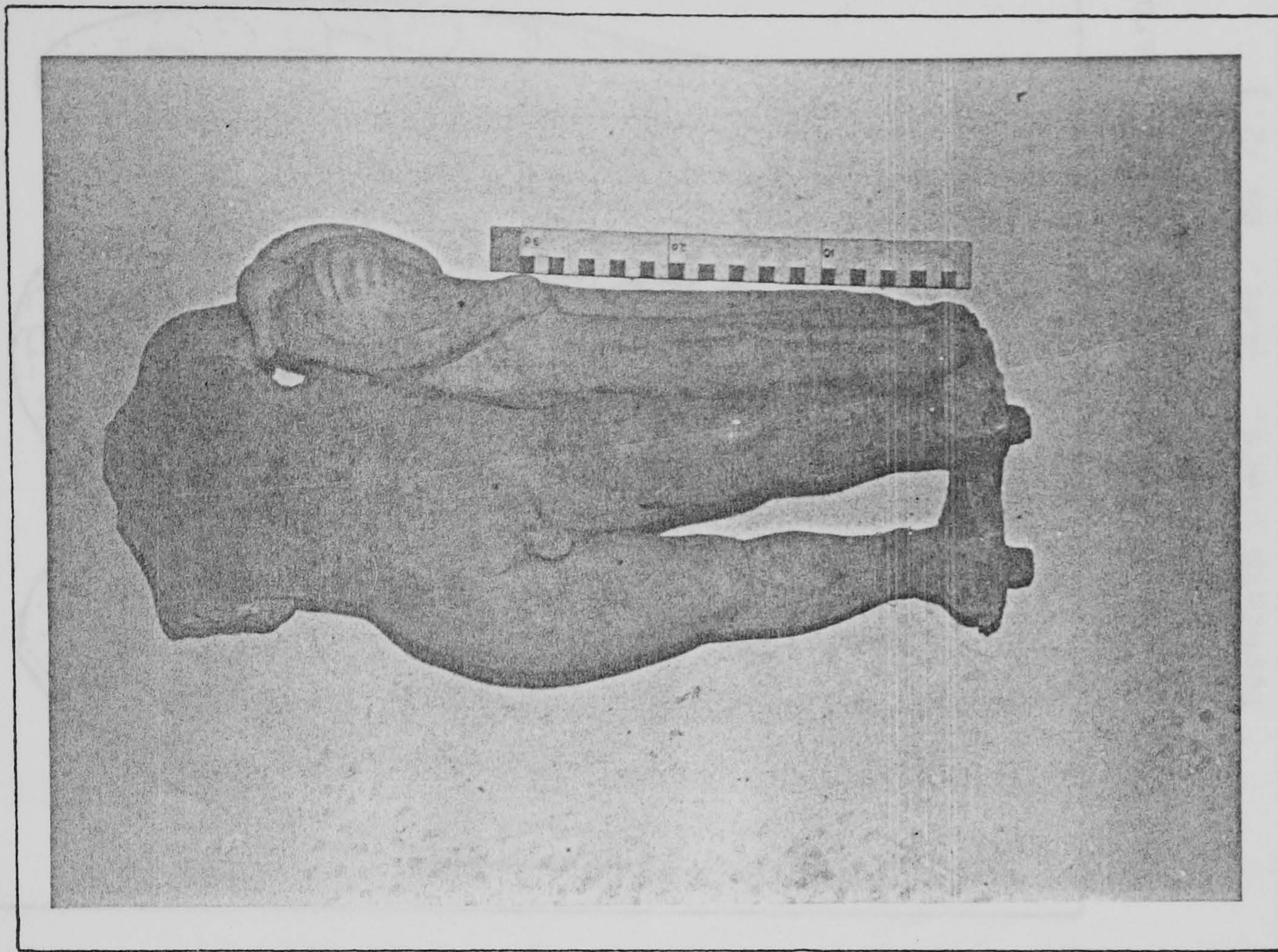
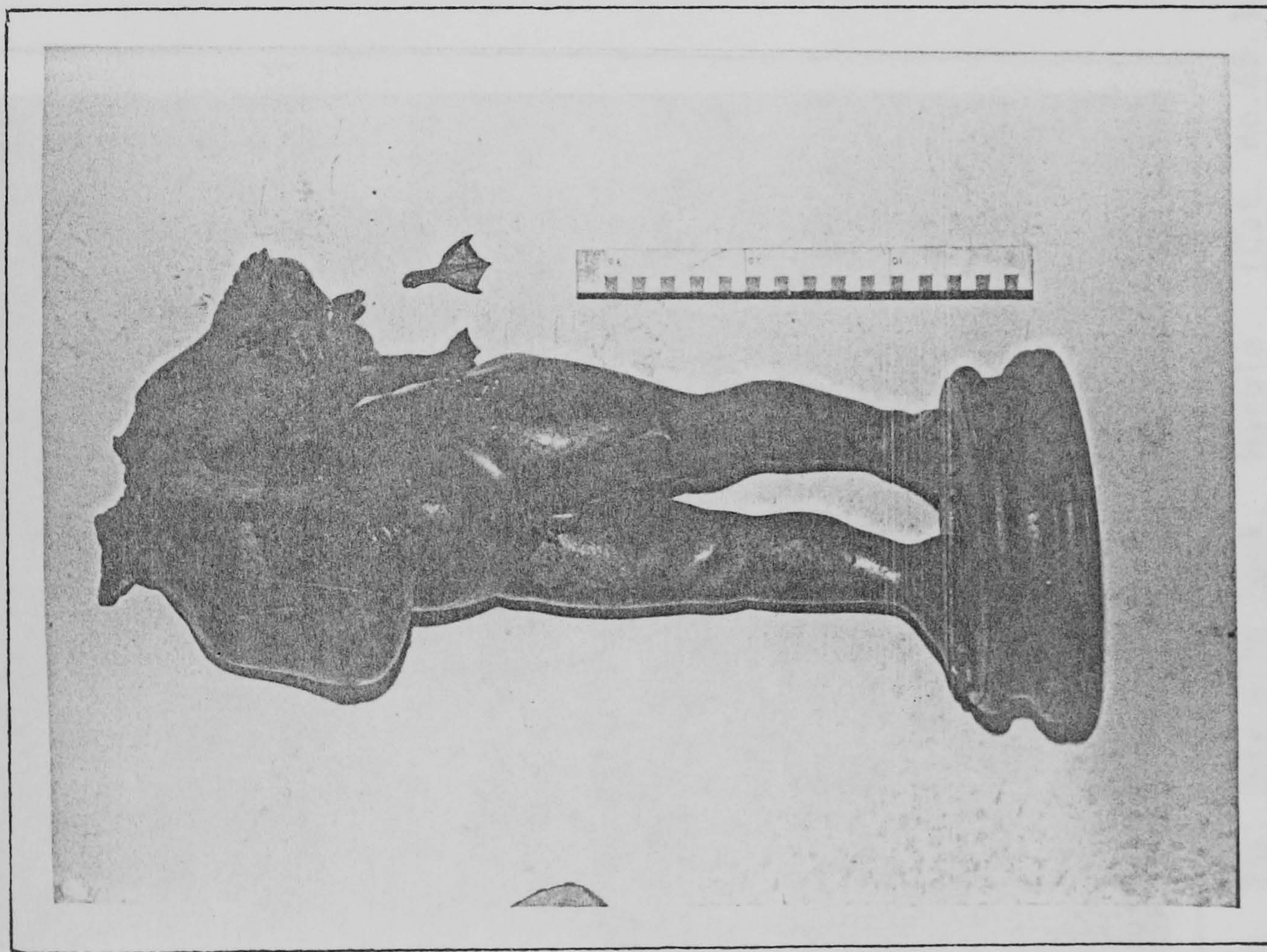


FIG. 19. Boy with duck or goose. Bronze. (Cat. no.63.) FIG. 20. Boy with duck. Marble (Cat. no.64.)



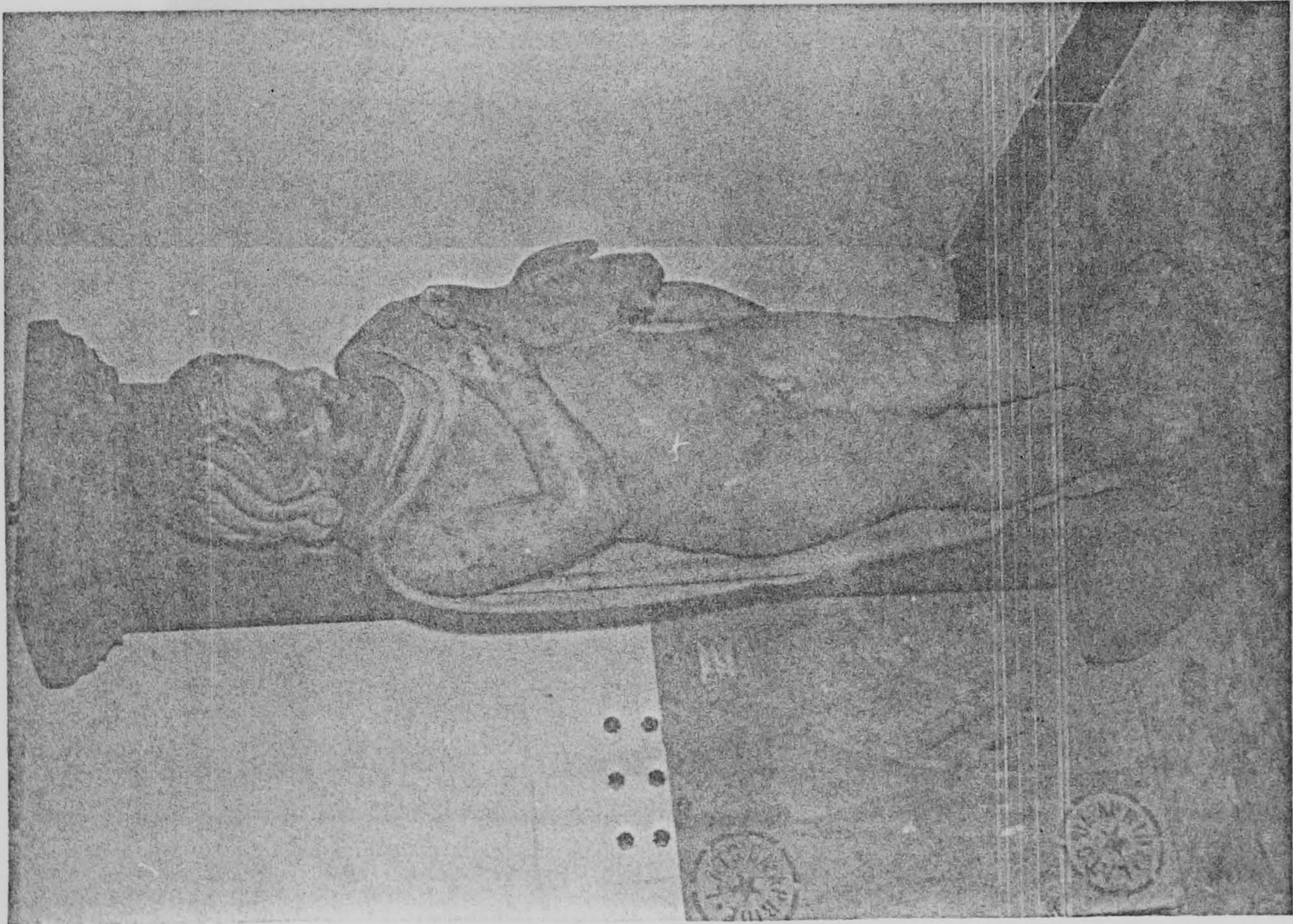


FIG. 21. Boy with duck. Marble. (Cat. no.65.)

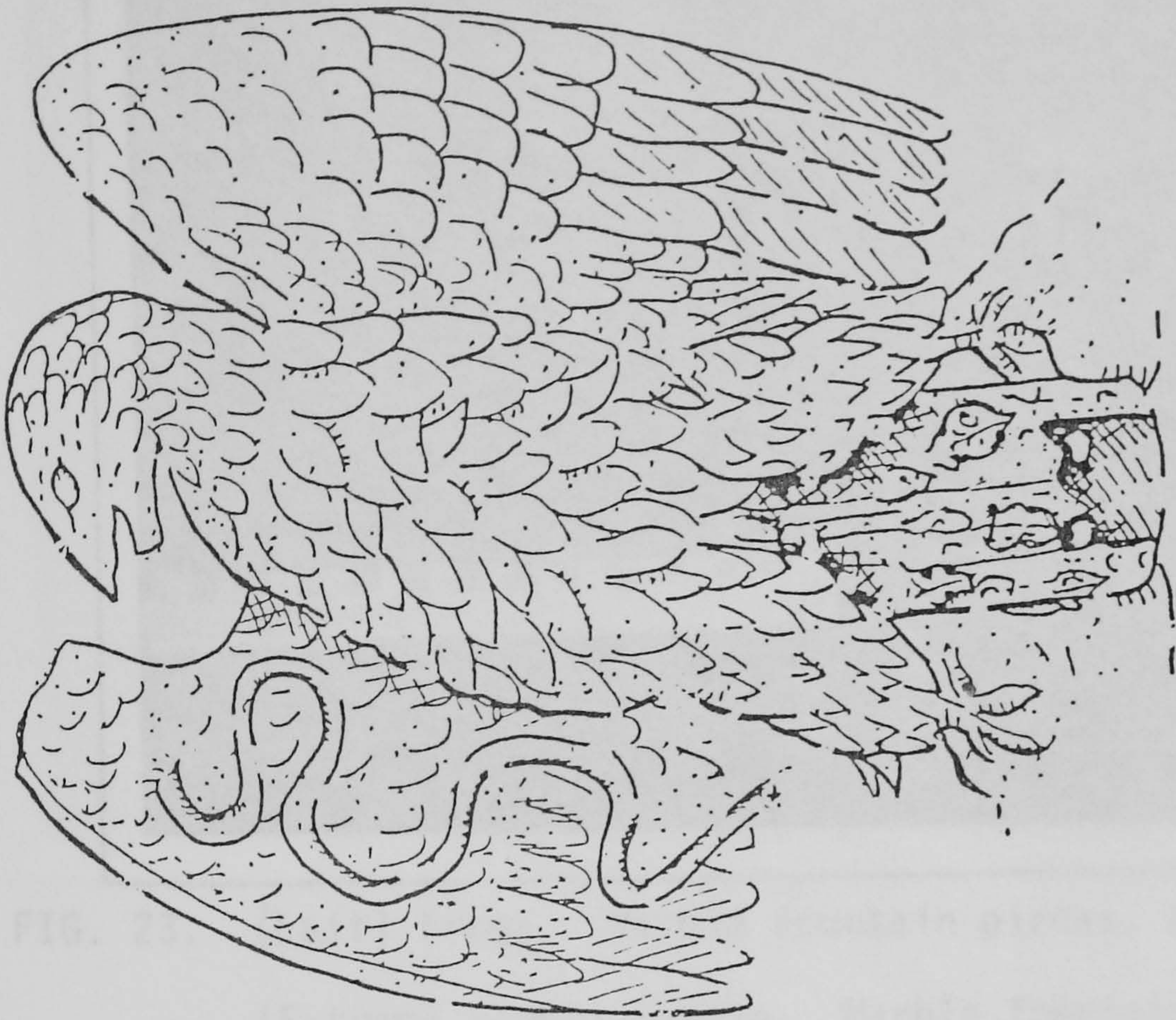


FIG. 22. Eagle fighting with a snake. Marble

fountain piece. (Cat. no.72.)



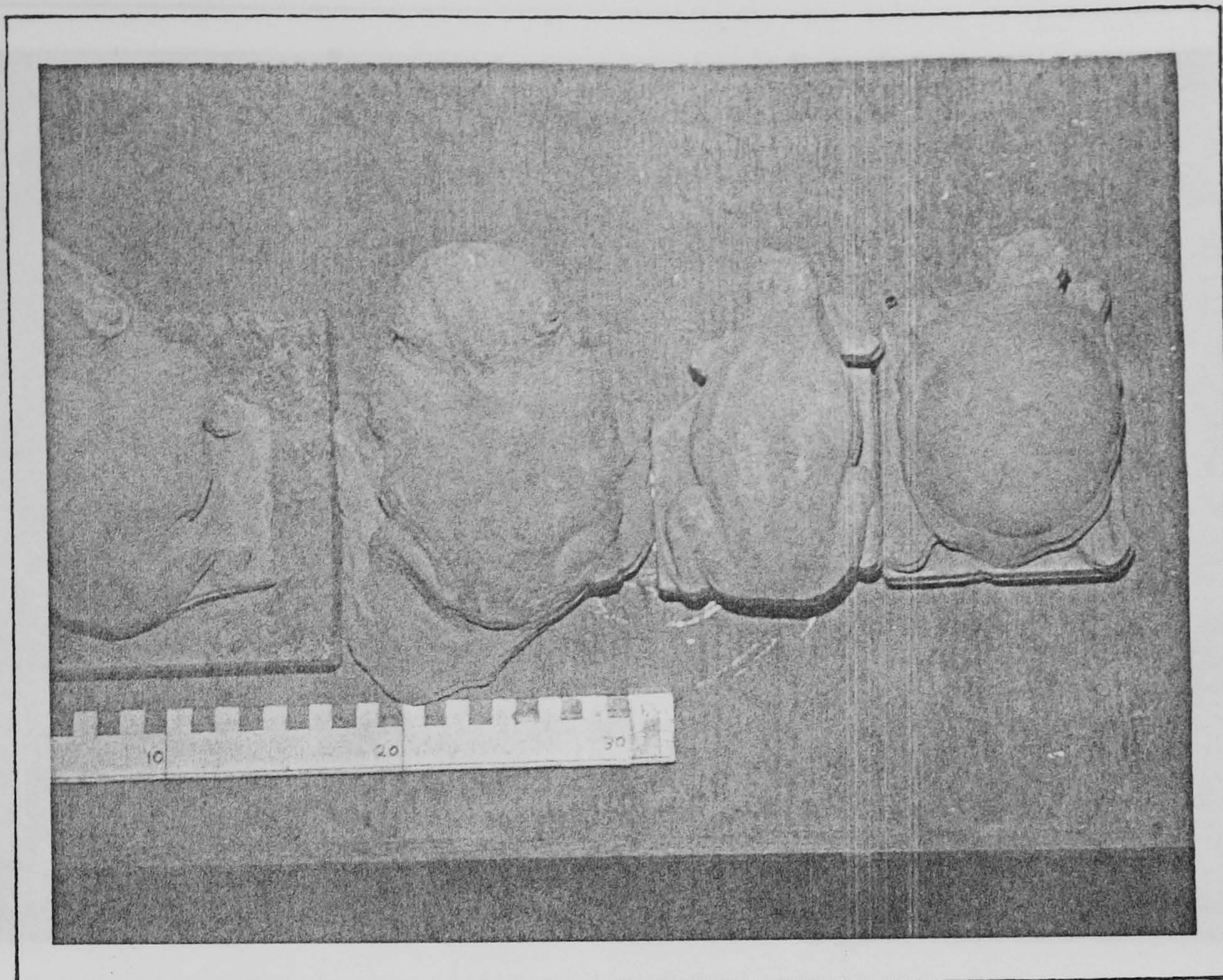


FIG. 23. (Left) Frogs. Marble fountain pieces. (Cat. nos.74-76.)  
 (Extreme right) Turtle. Marble fountain piece. (Cat.  
 no.188.)



FIG. 24. Pair of toads. Terracotta fountain pieces.  
 (Cat. nos. 77-78.)



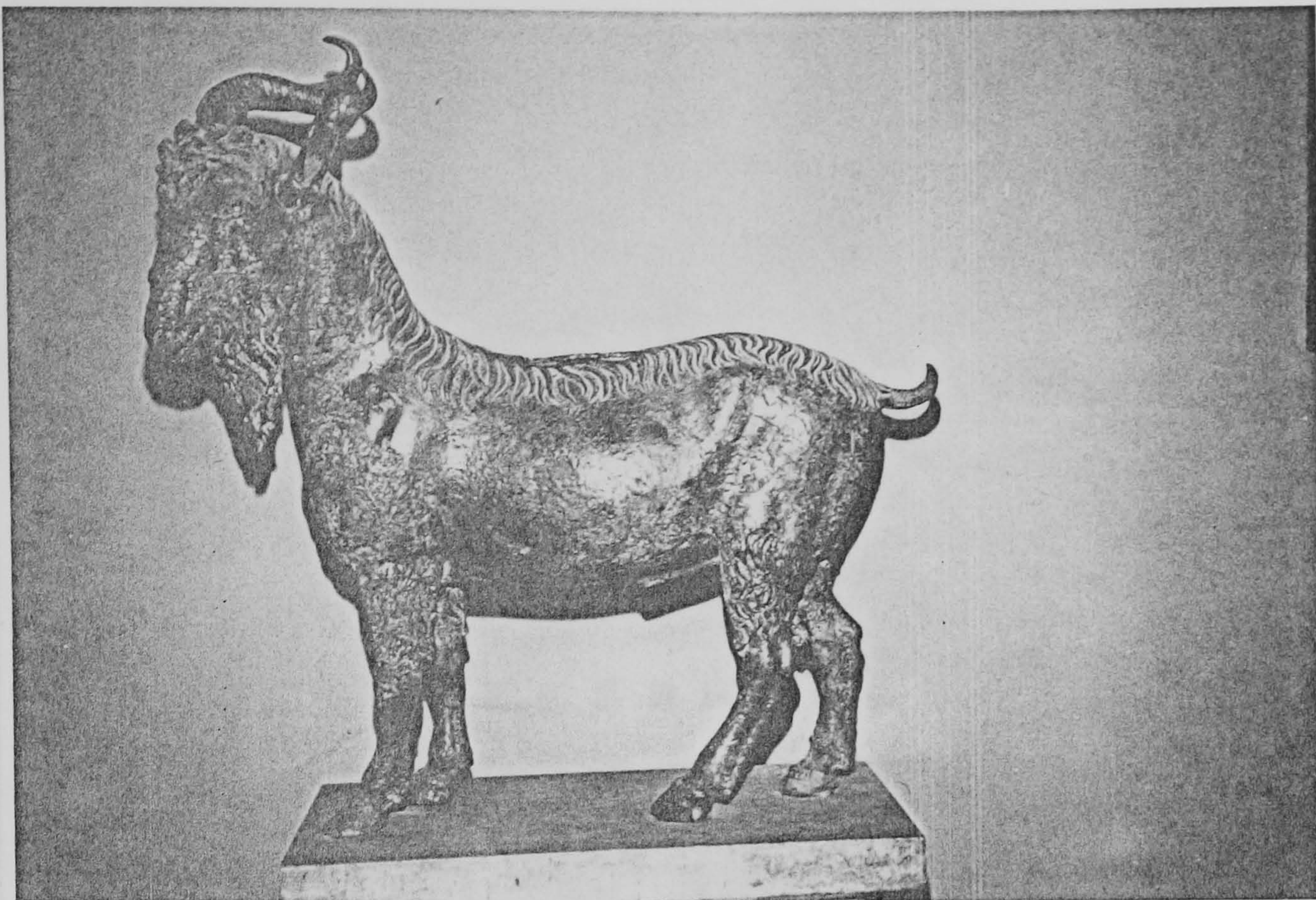


FIG. 25. He-goat. Bronze. (Cat. no.84.)

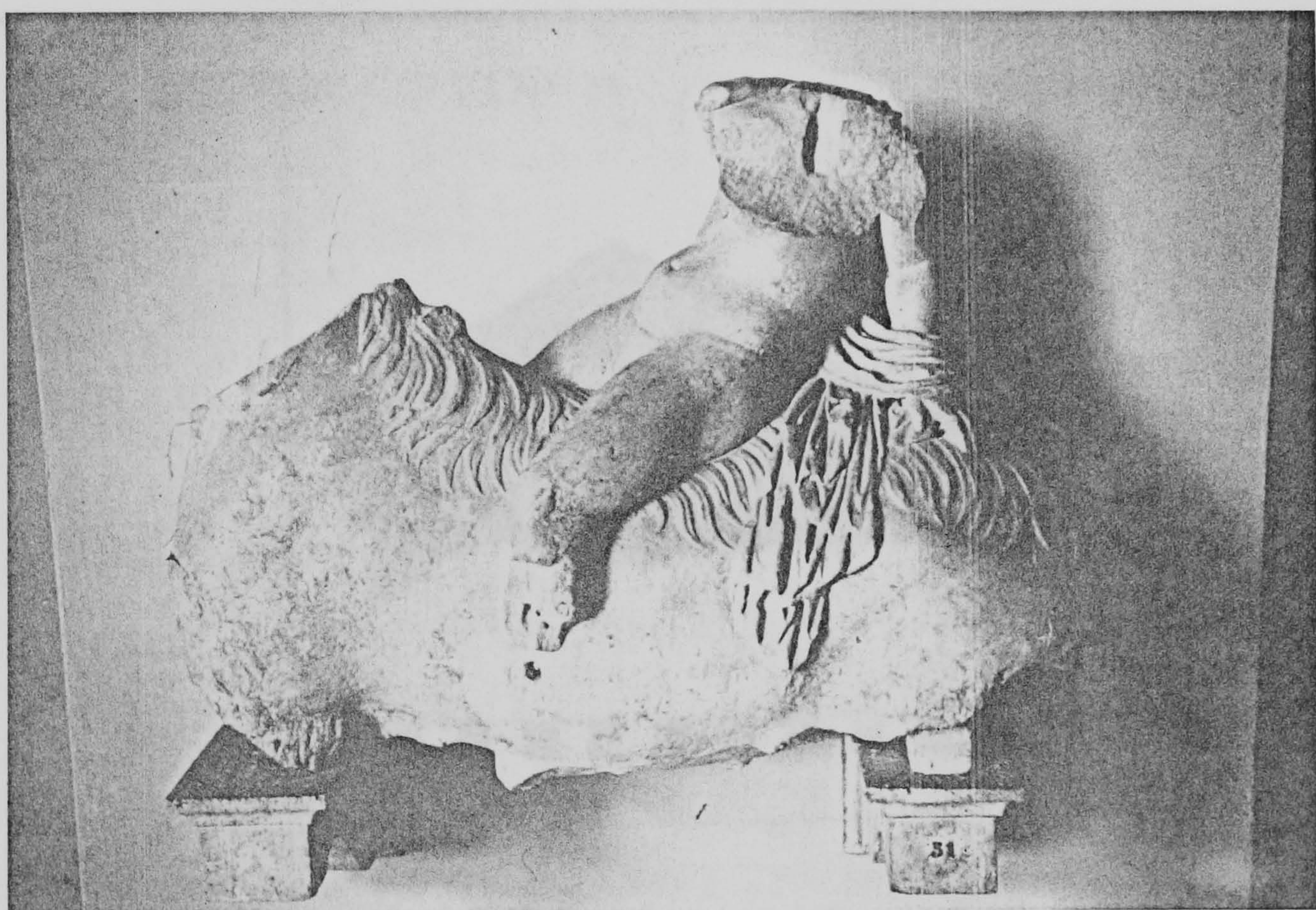


FIG. 26. Boy riding a goat. Marble. Palazzo dei Conservatori, Rome.



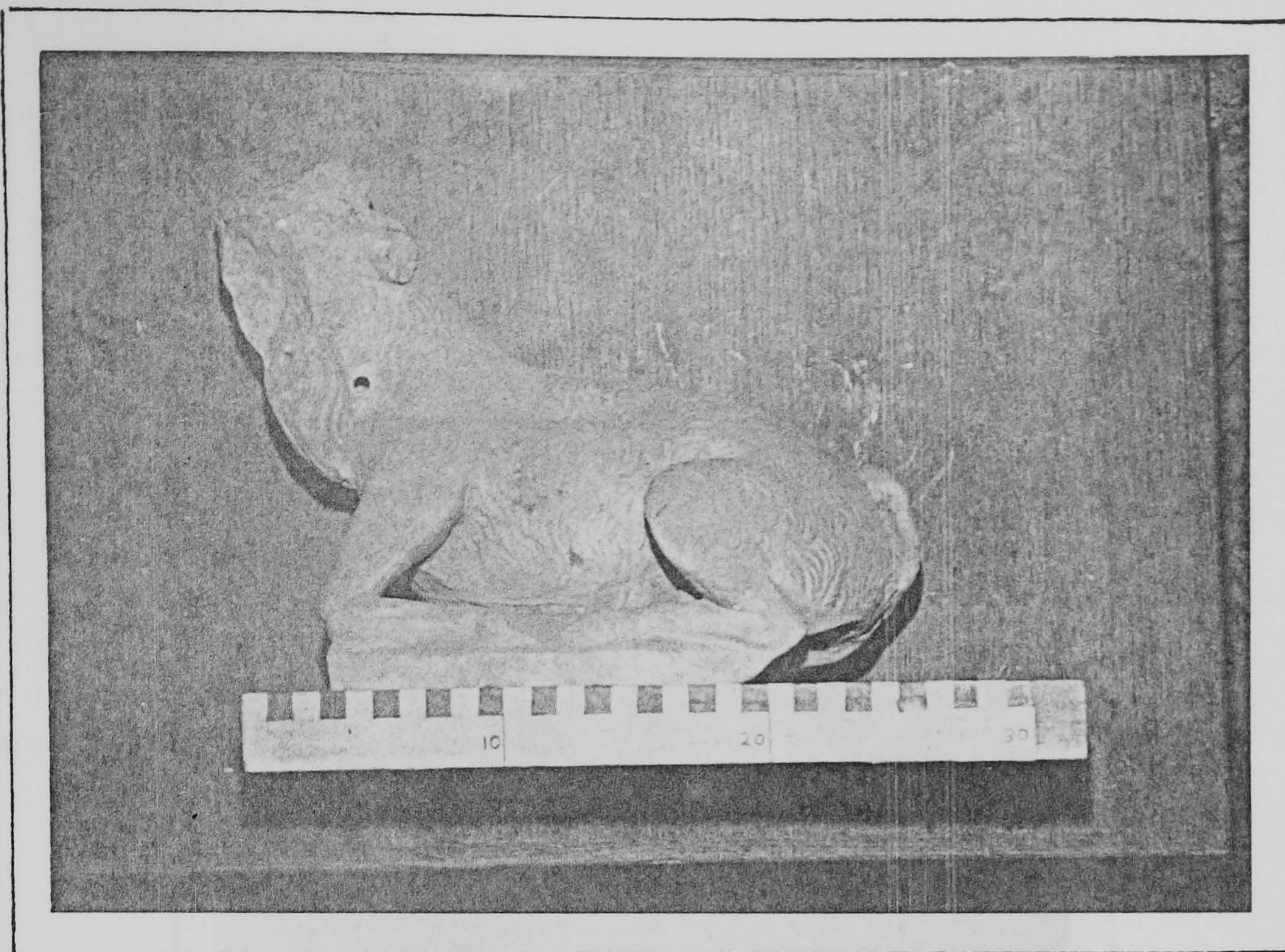


FIG. 27. He-goat. Marble fountain piece. (Cat. no.85.)

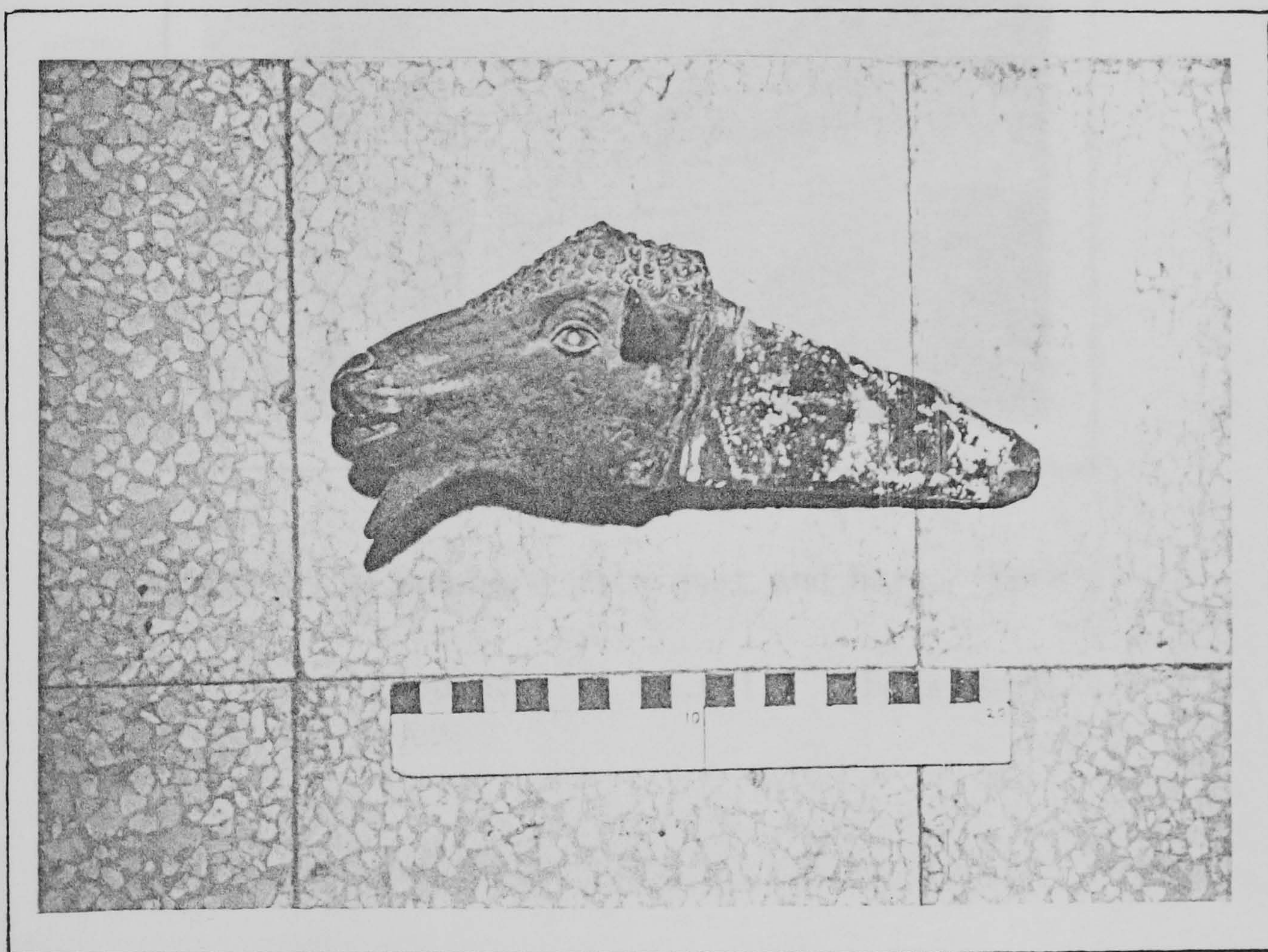


FIG. 28. Goat head. Bronze fountain piece. (Cat. no.86.)





FIG. 29. Shepherd with goat and hare. Marble.

(Appendix I, no.xvi.) From Ostia.



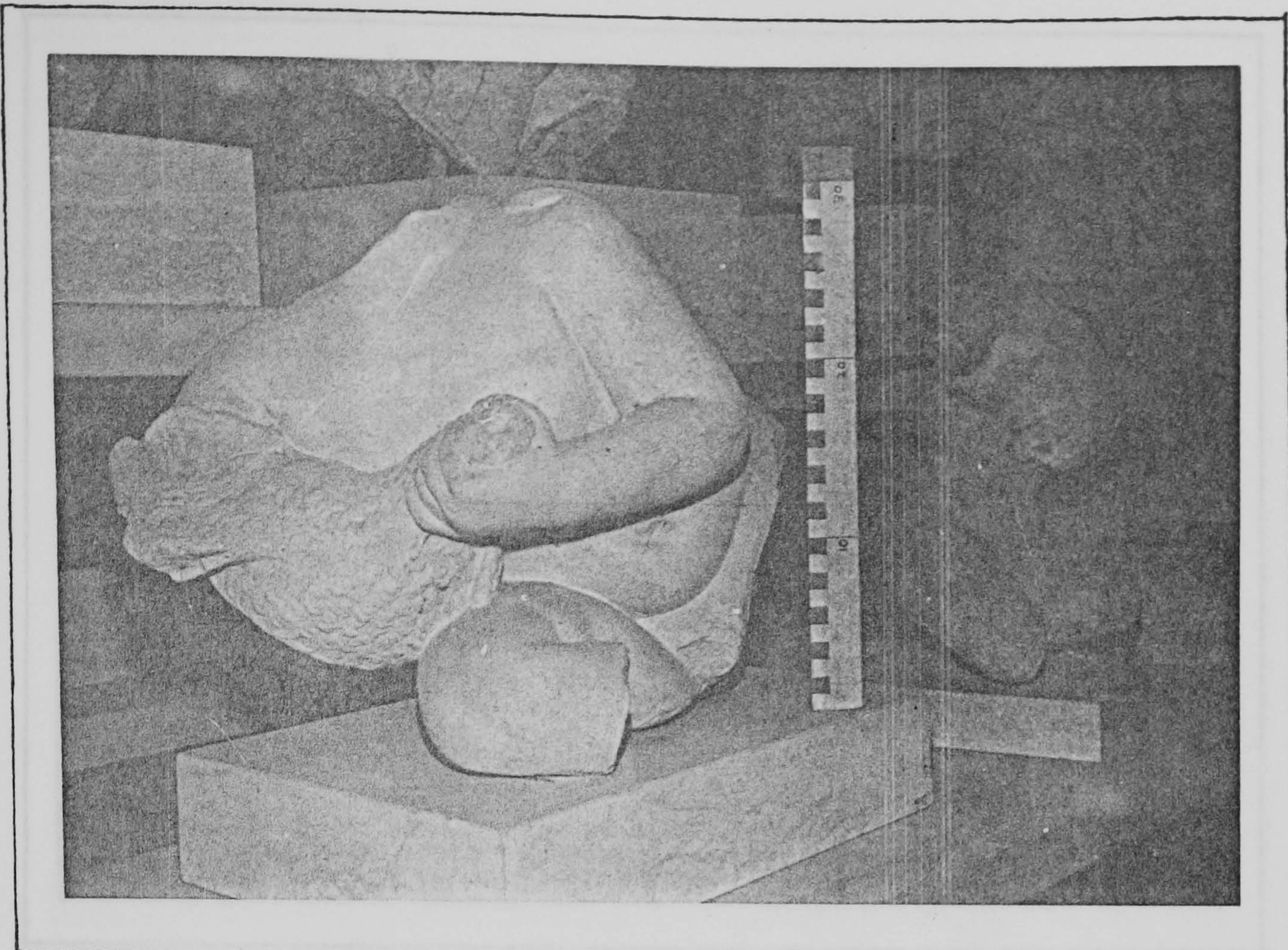


FIG. 30. Boy with goose. Marble. (Appendix I, no.xvii.)

From Ostia.

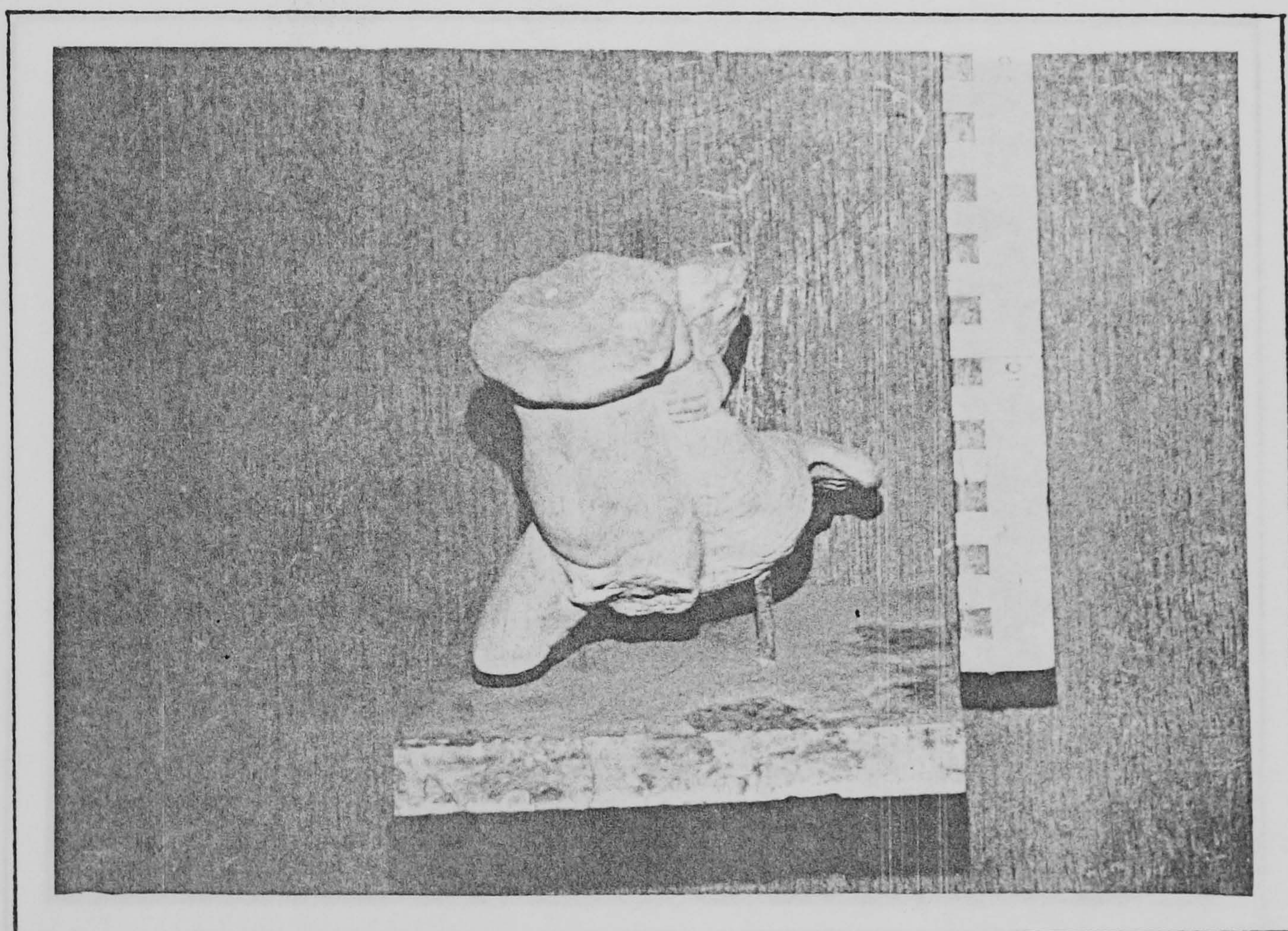


FIG. 31. Boy with goose. Marble. (Cat. no.94.)



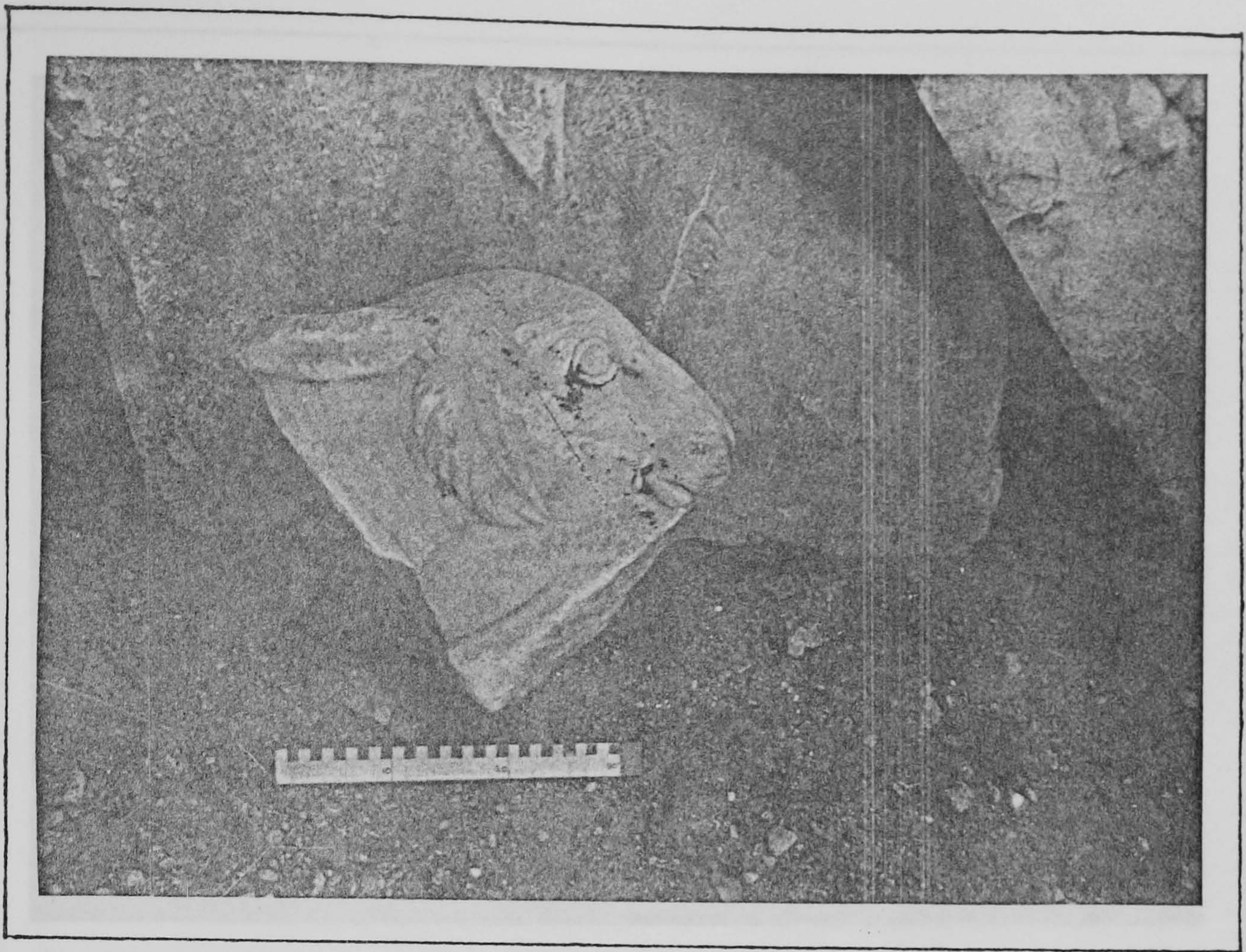


FIG. 32. Head of a hare. Marble. (Appendix II, no.xiii.)  
From Capua.

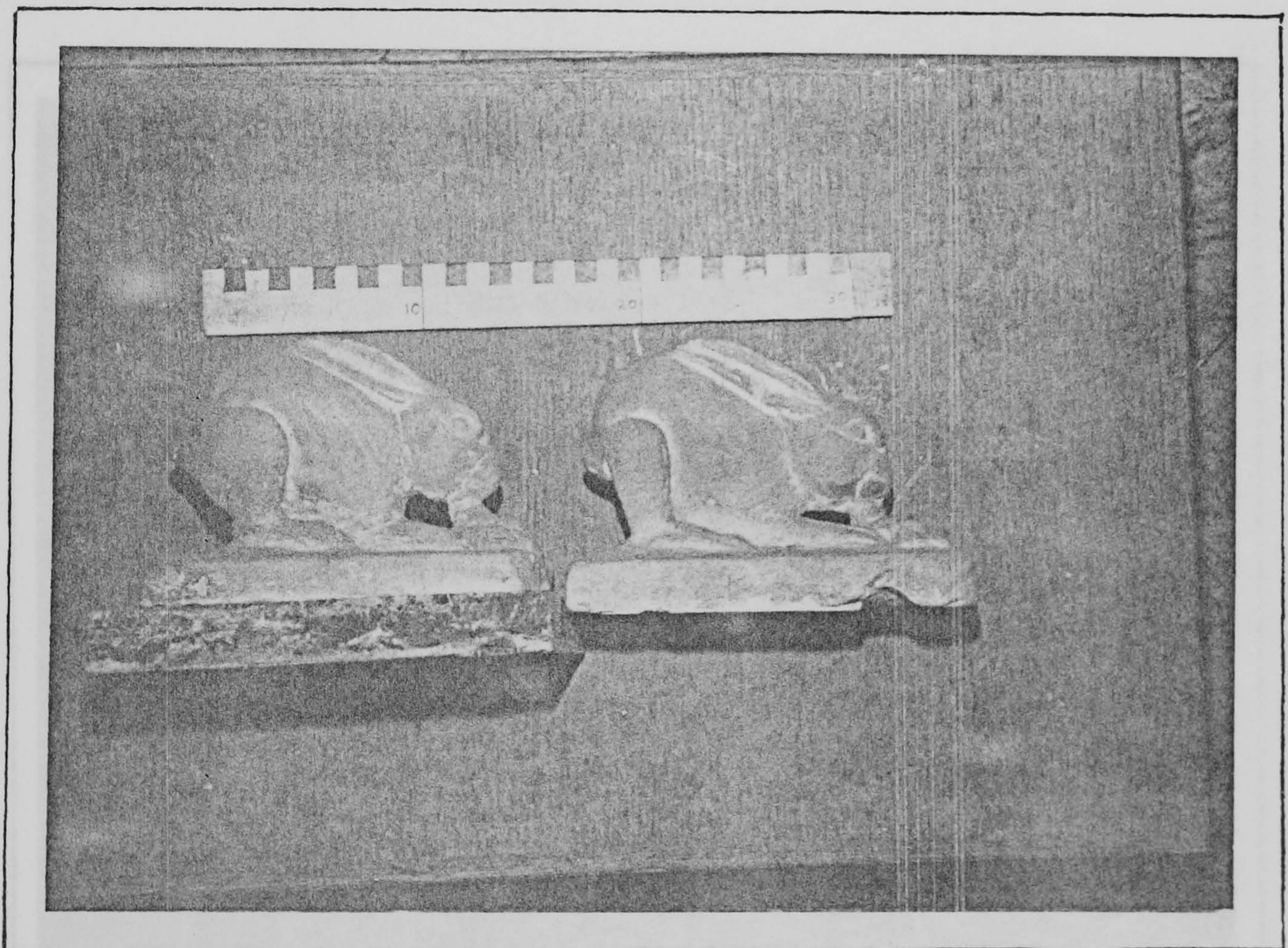


FIG. 33. Pair of hares eating grapes. Marble.  
(Cat. nos.98-99.)



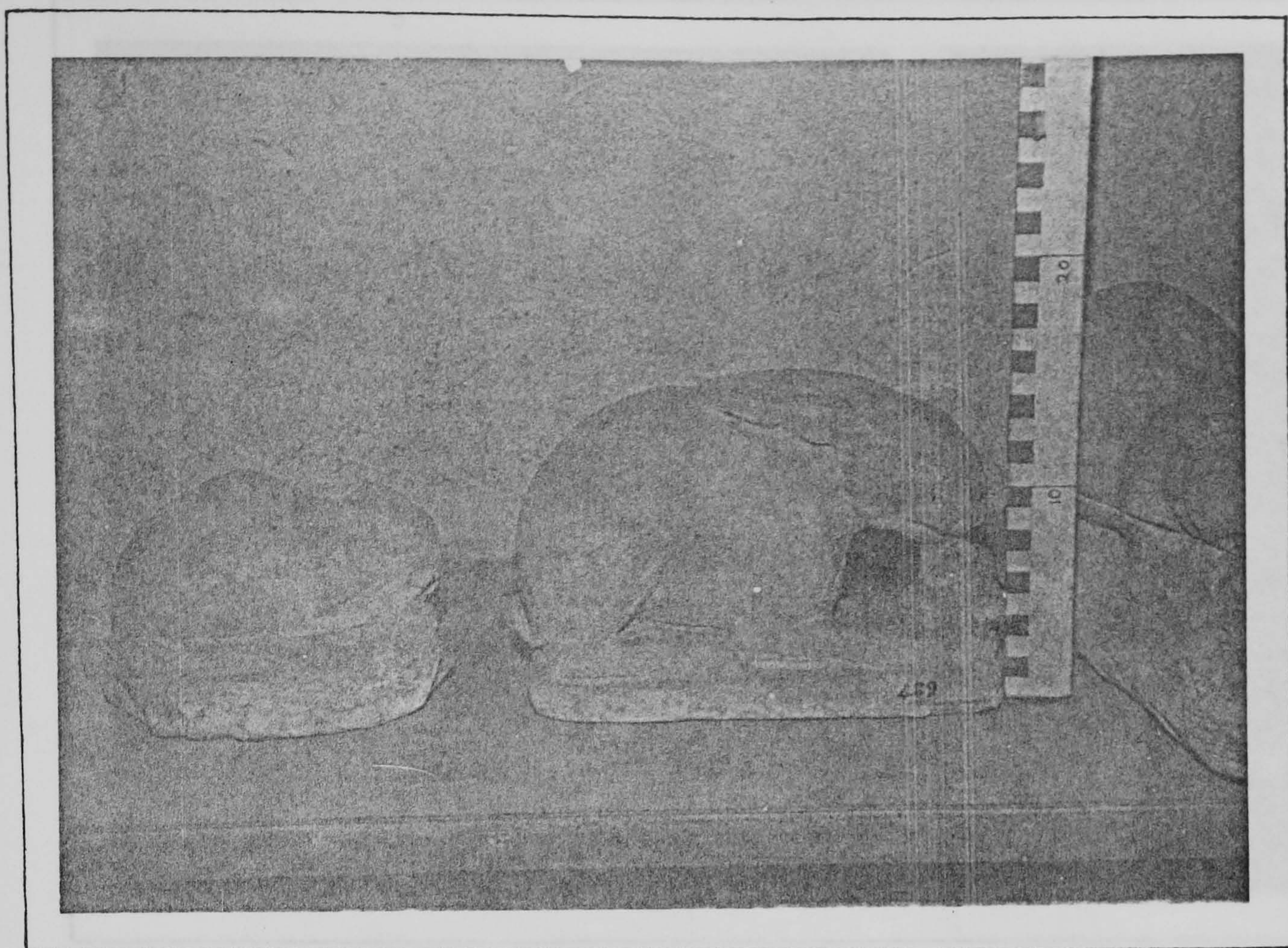


FIG. 34. Hares eating grapes. Marble. (Appendix I, nos.xviii-xx.) From Ostia.

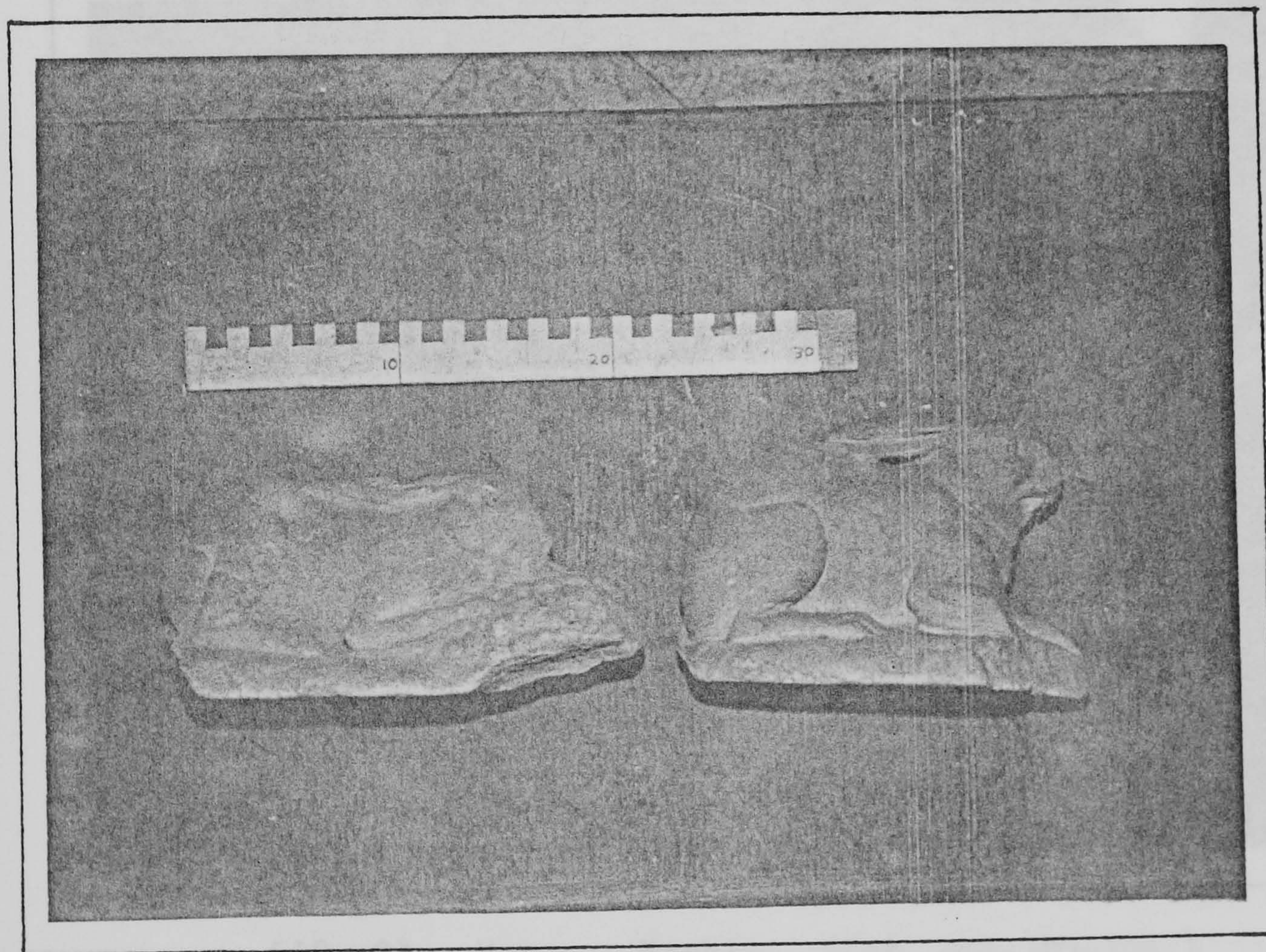


FIG. 35. Hares eating grapes. Marble. (Cat. nos.100, 102.)



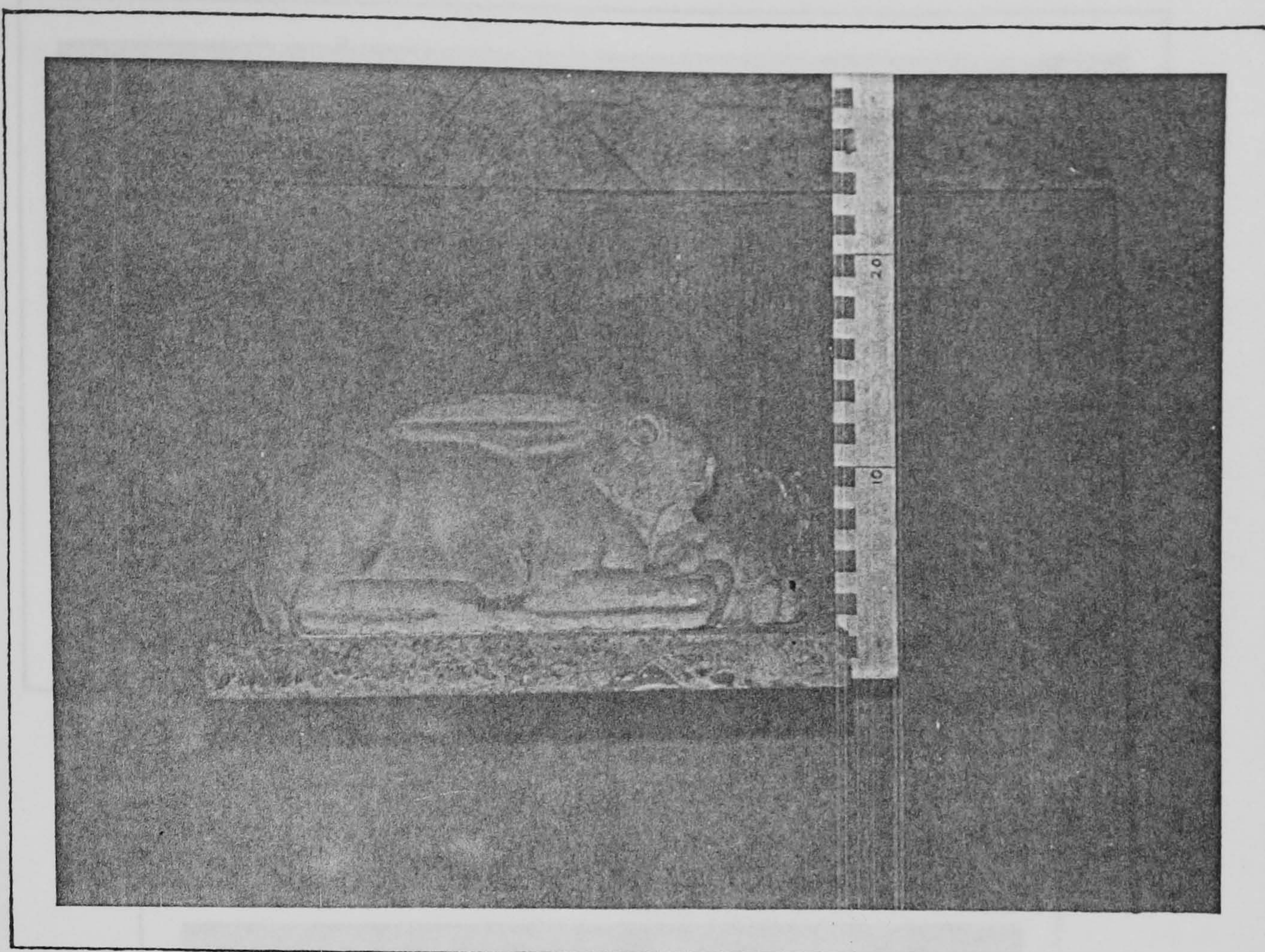


FIG. 36. Hare eating grapes. Marble fountain piece.  
(Cat. no.101.)



FIG. 37. Hares. Marble. (Cat. nos.103-105.)



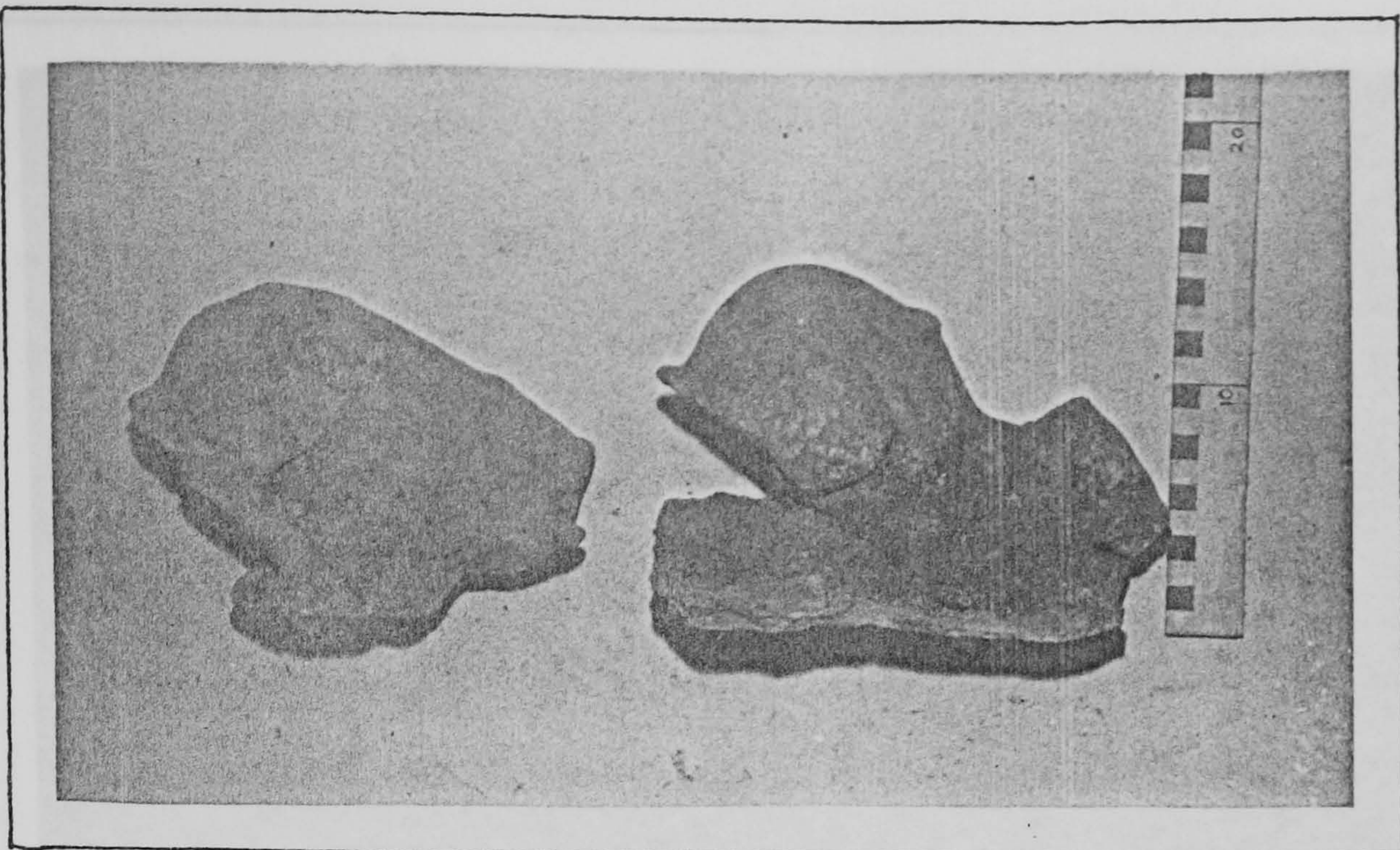


FIG. 38. Hares. Marble fountain pieces.  
(Cat. nos.109,112.)



FIG. 39. Boy holding a rabbit. Marble. (Cat. no.116.)





FIG. 40. Hounds devouring stag heads. Marble fountain pieces.  
(Cat. nos.122-123.)



FIG. 41. Two hounds. Marble fountain pieces. (Cat.  
nos.124-125.)



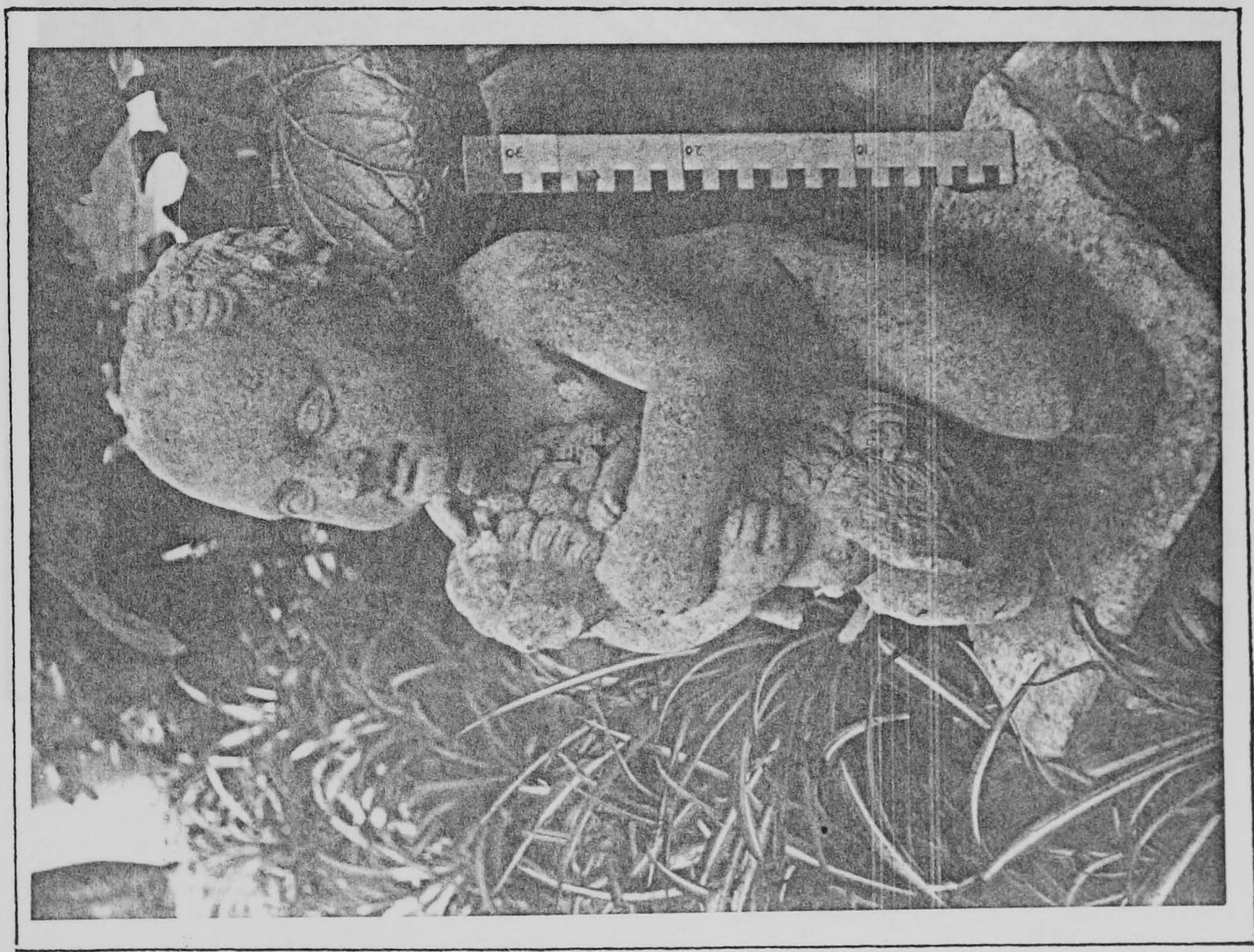


FIG. 42. Boy holding a hound. Marble. (Cat. no.129.)

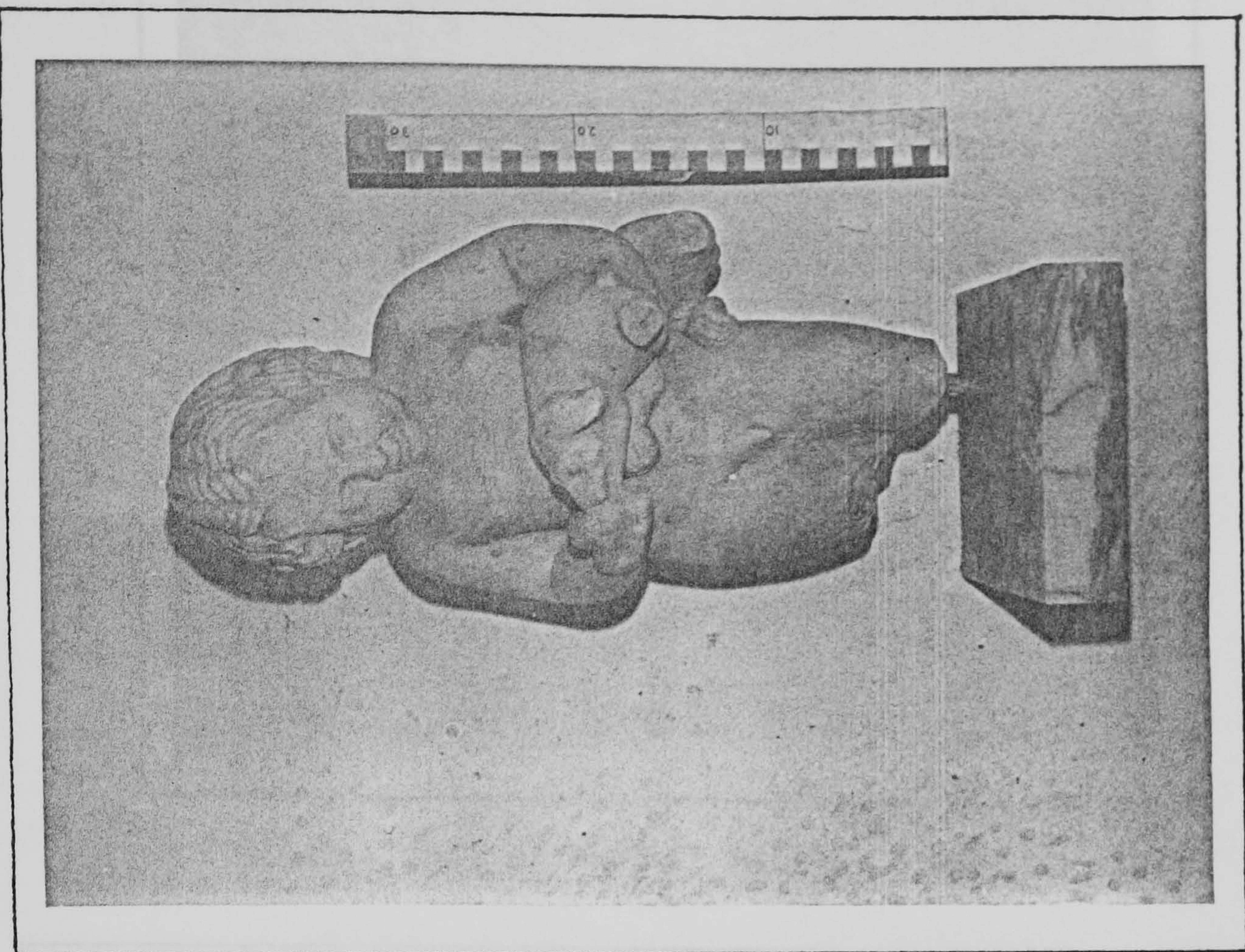


FIG. 43. Boy holding a hound. Marble. (Cat. no.130.)



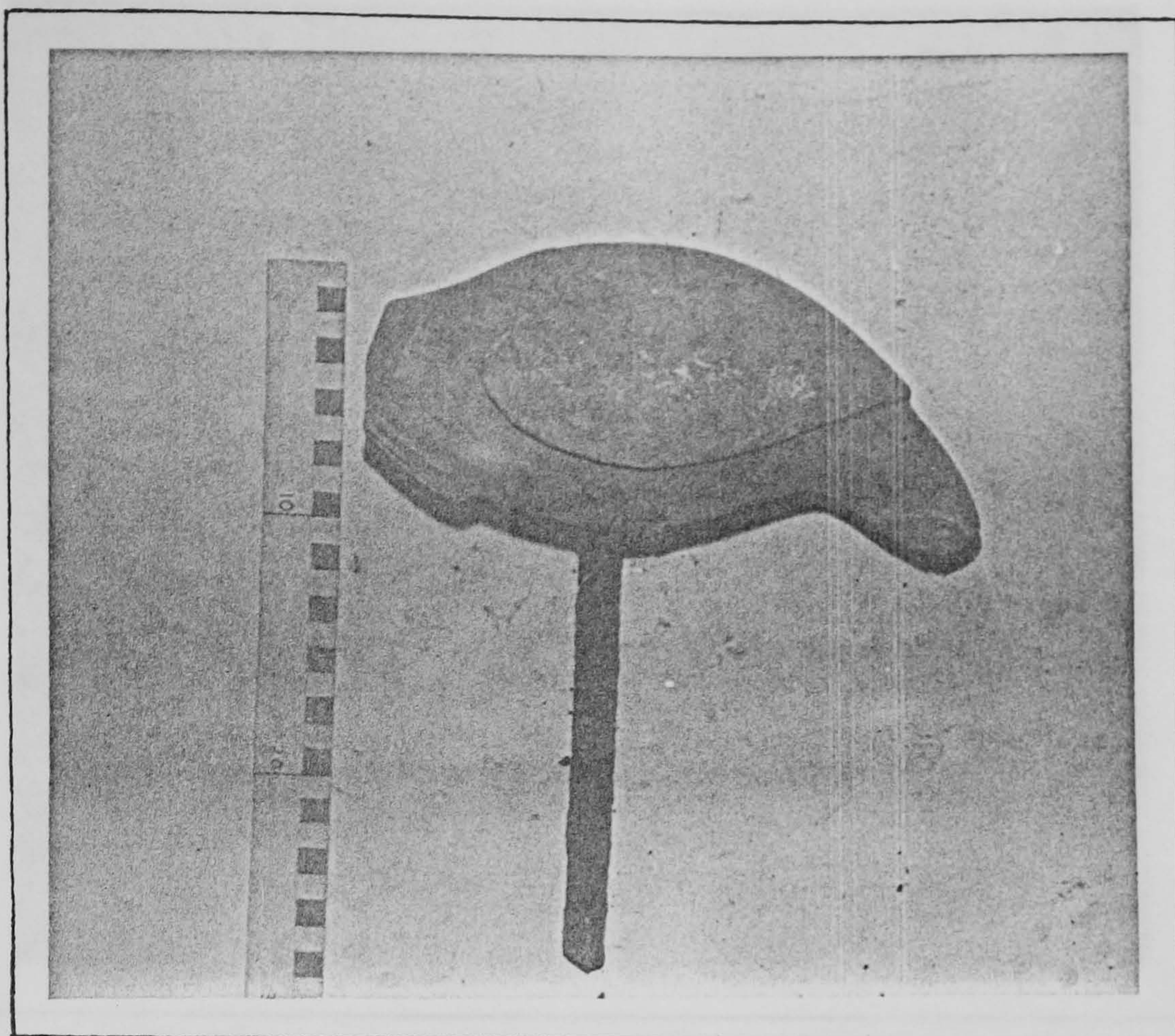


FIG. 44. Ibis or heron. Marble. (Cat. no.138.)

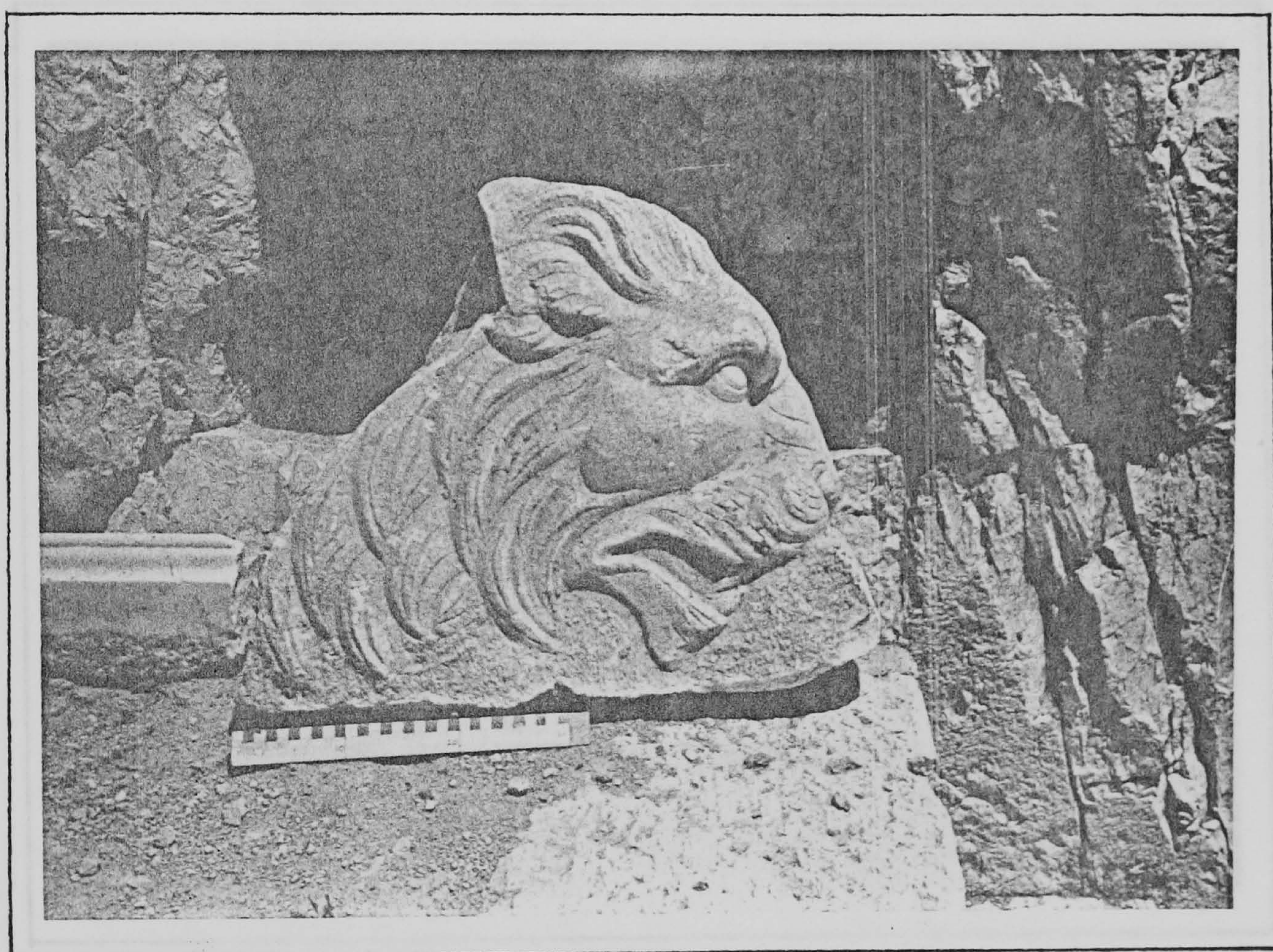


FIG. 45. Lion head. Marble. (Appendix II, no.xxiii.)  
From Capua.



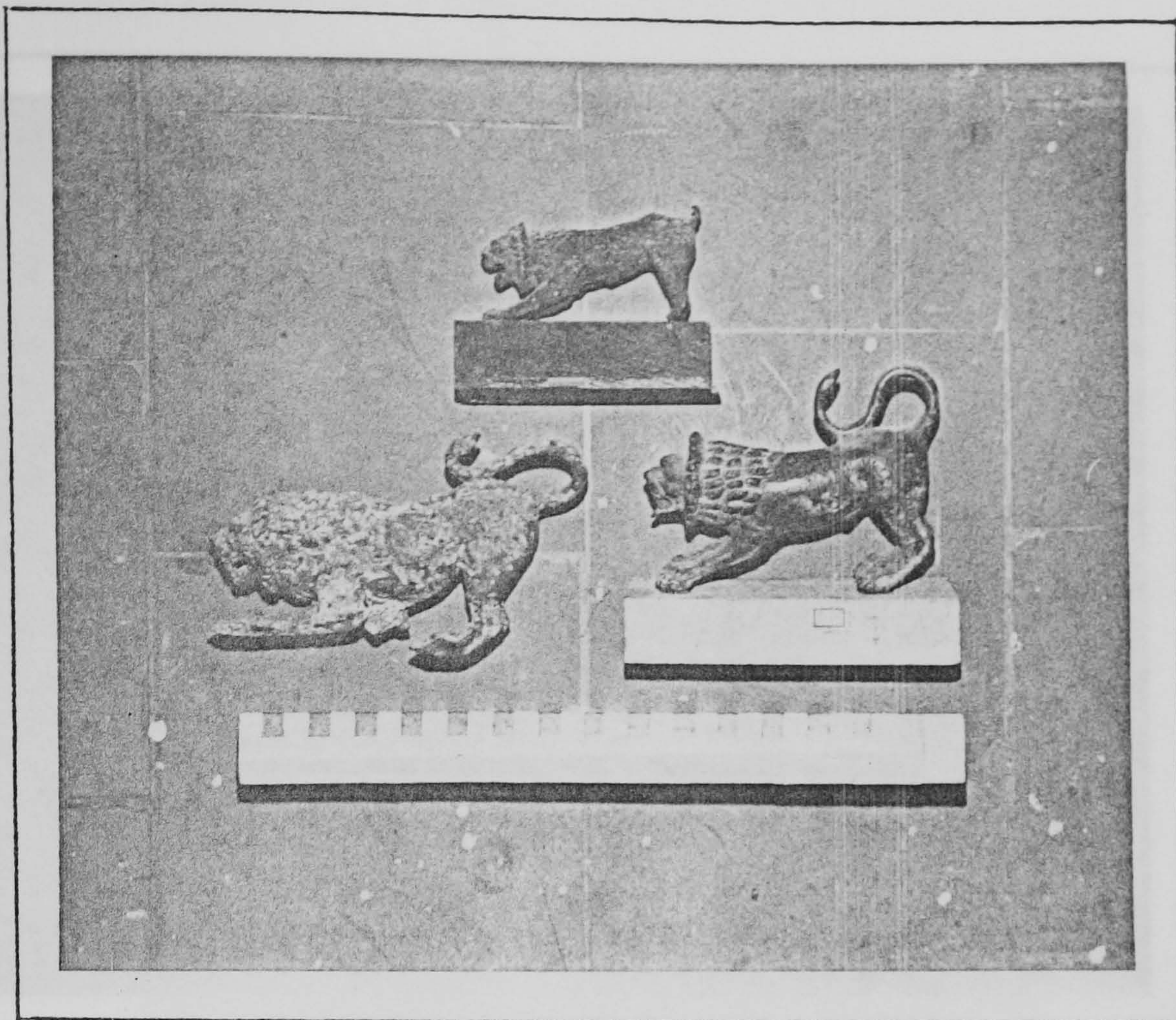


FIG. 46. Lions. Bronze fountain pieces. (Cat. nos.142-144.)

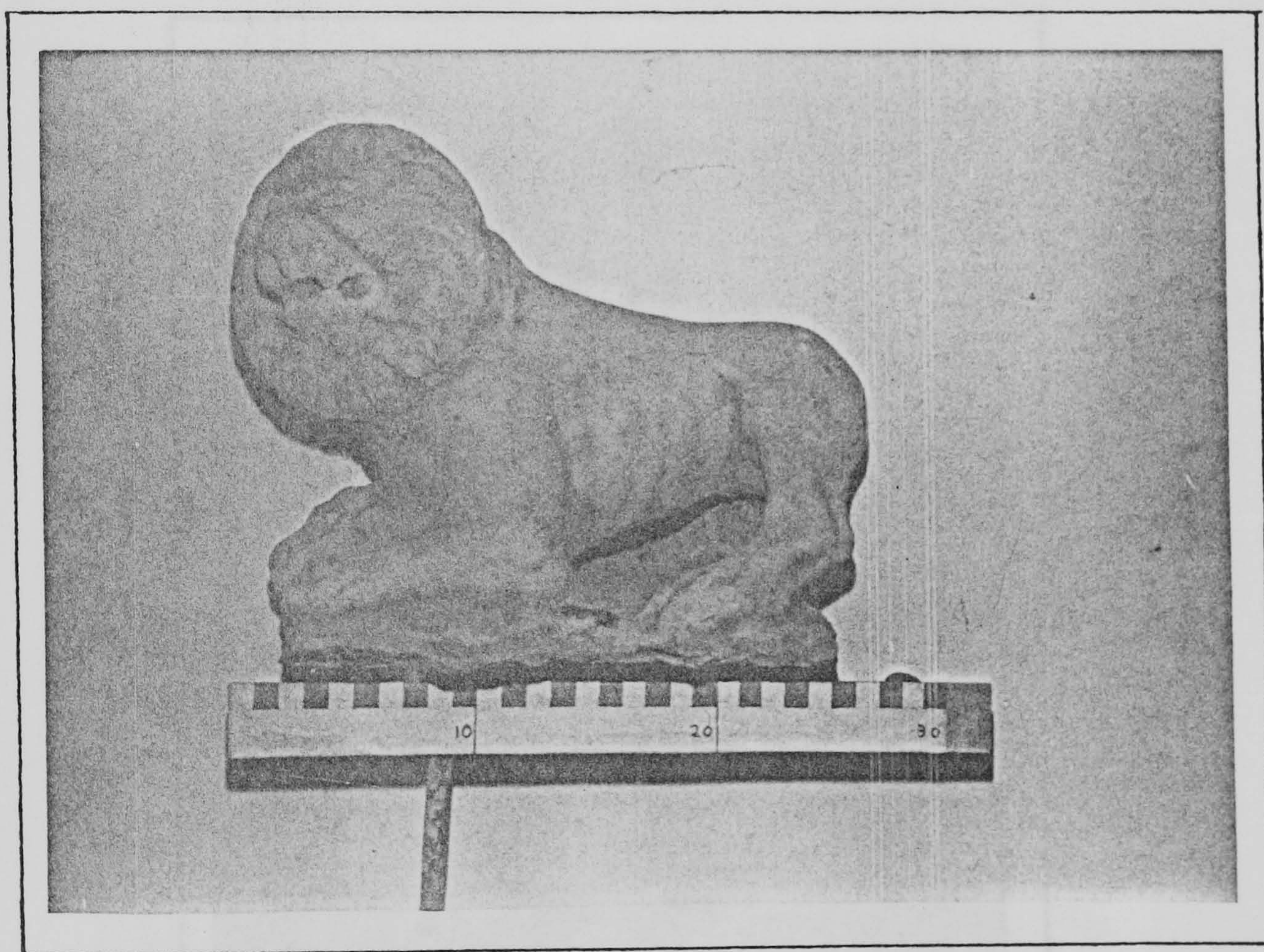


FIG. 47. Lion with a ram head. Marble. (Cat. no.148.)



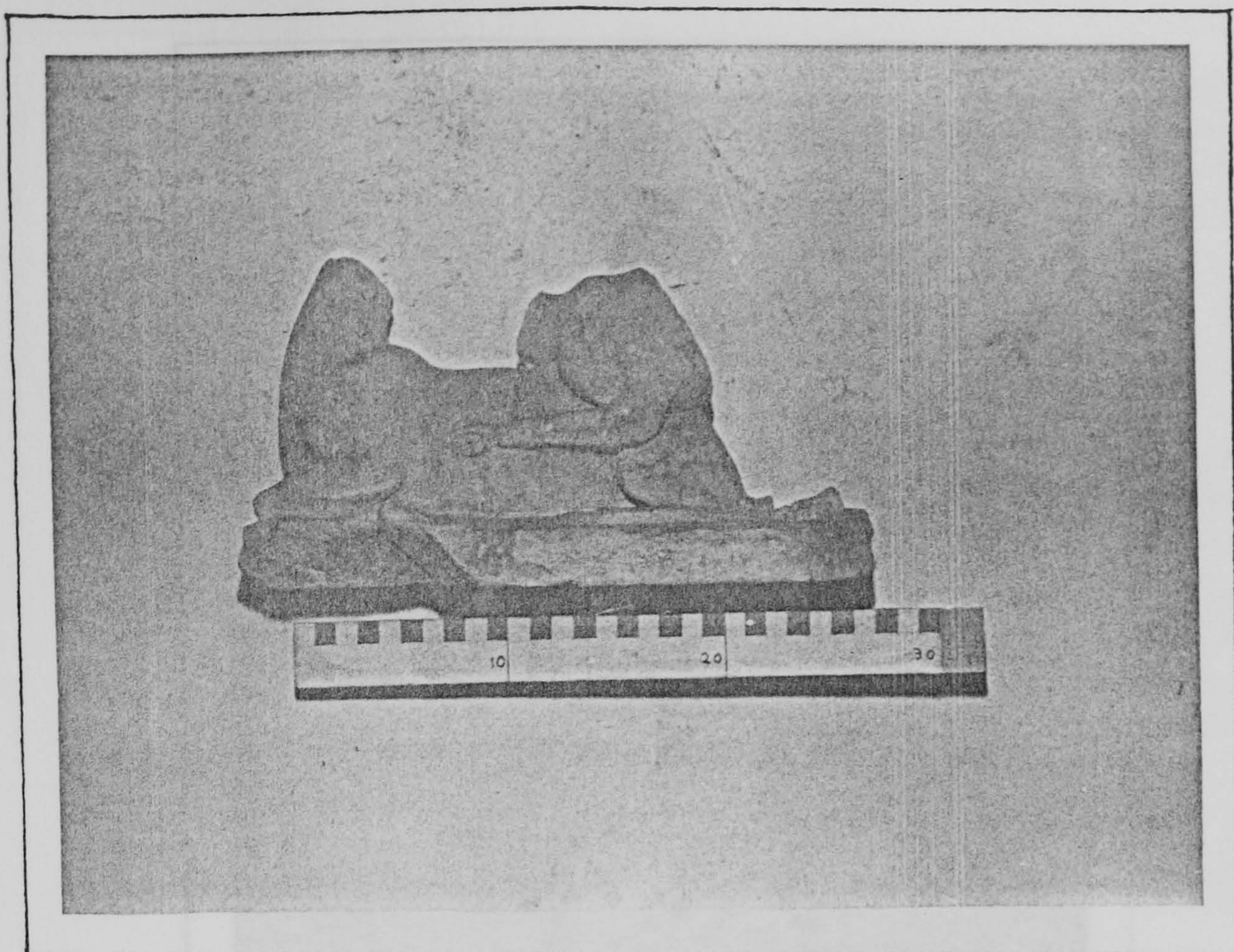


FIG. 48. Feline on a fallen deer. Marble. (Cat. no.150.)



FIG. 49. Baboon. Terracotta. (Cat. no.154.)





FIG. 50. Sileni with pantheresses. Bronze fountain pieces.  
(Cat. nos.155-156.)

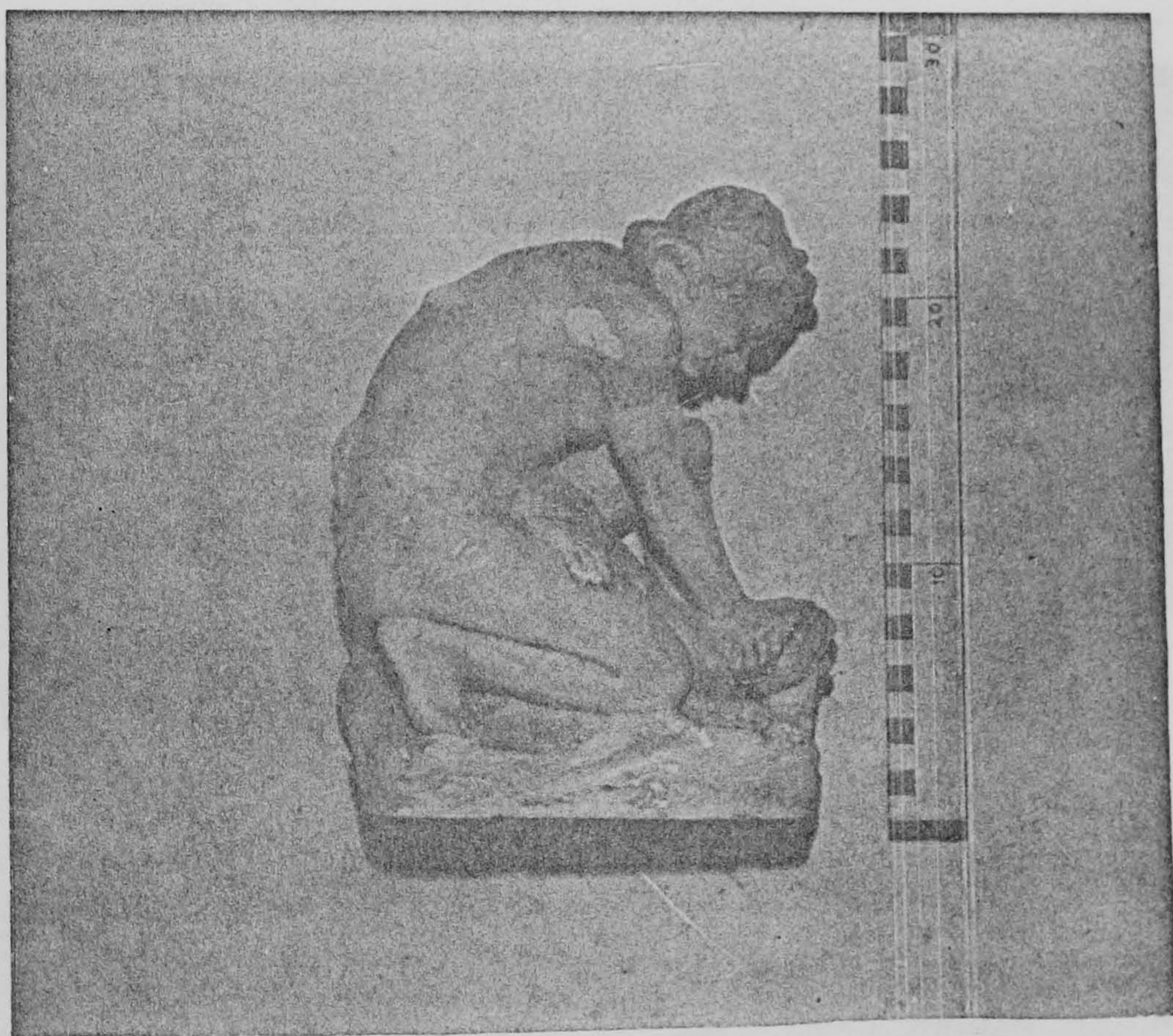


FIG. 51. Satyr holding a pantheress. Marble fountain piece.  
(Cat. no.158.)



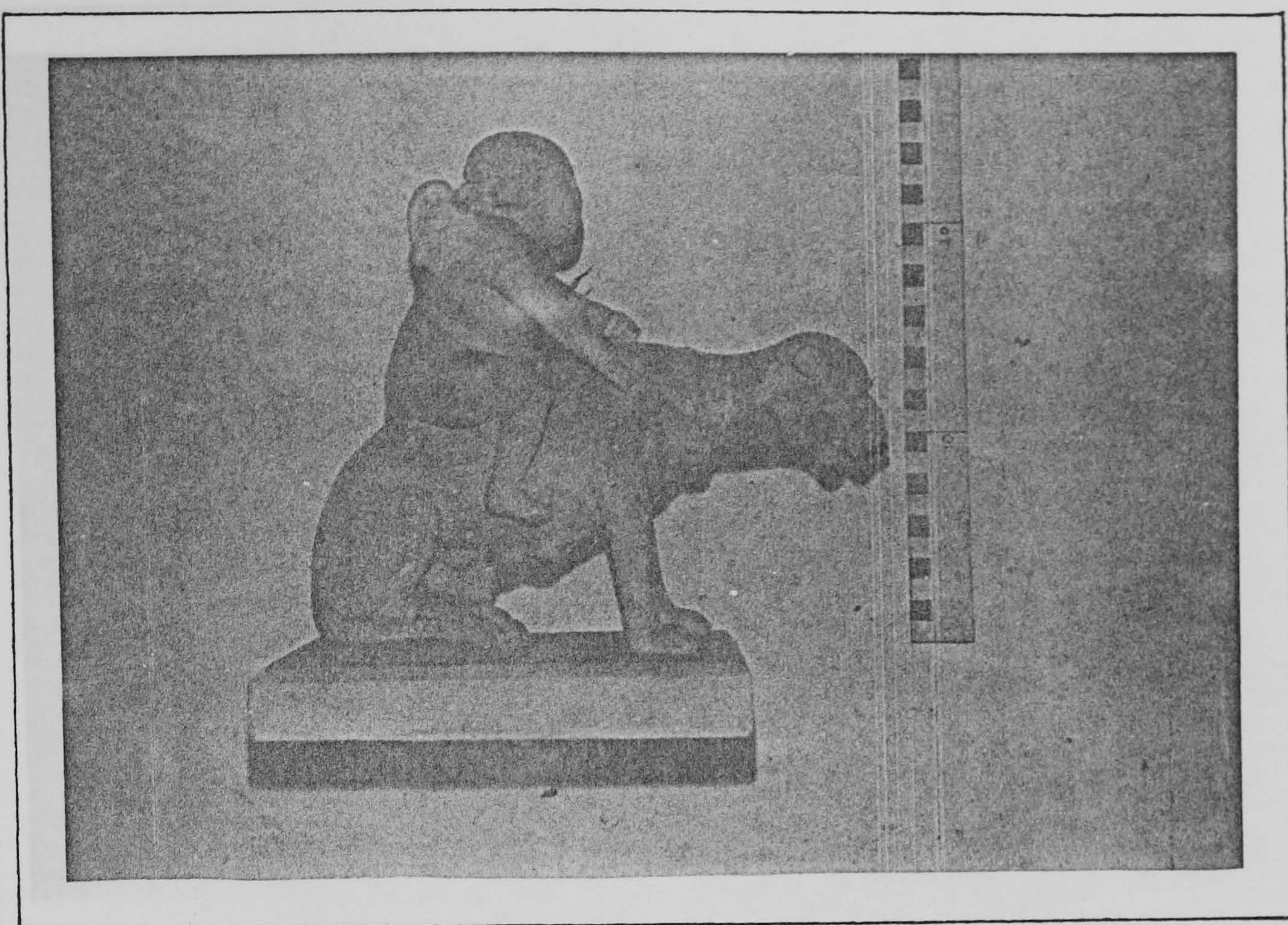


FIG. 52. Cupid riding a pantheress. Marble. (Cat. no.160.)

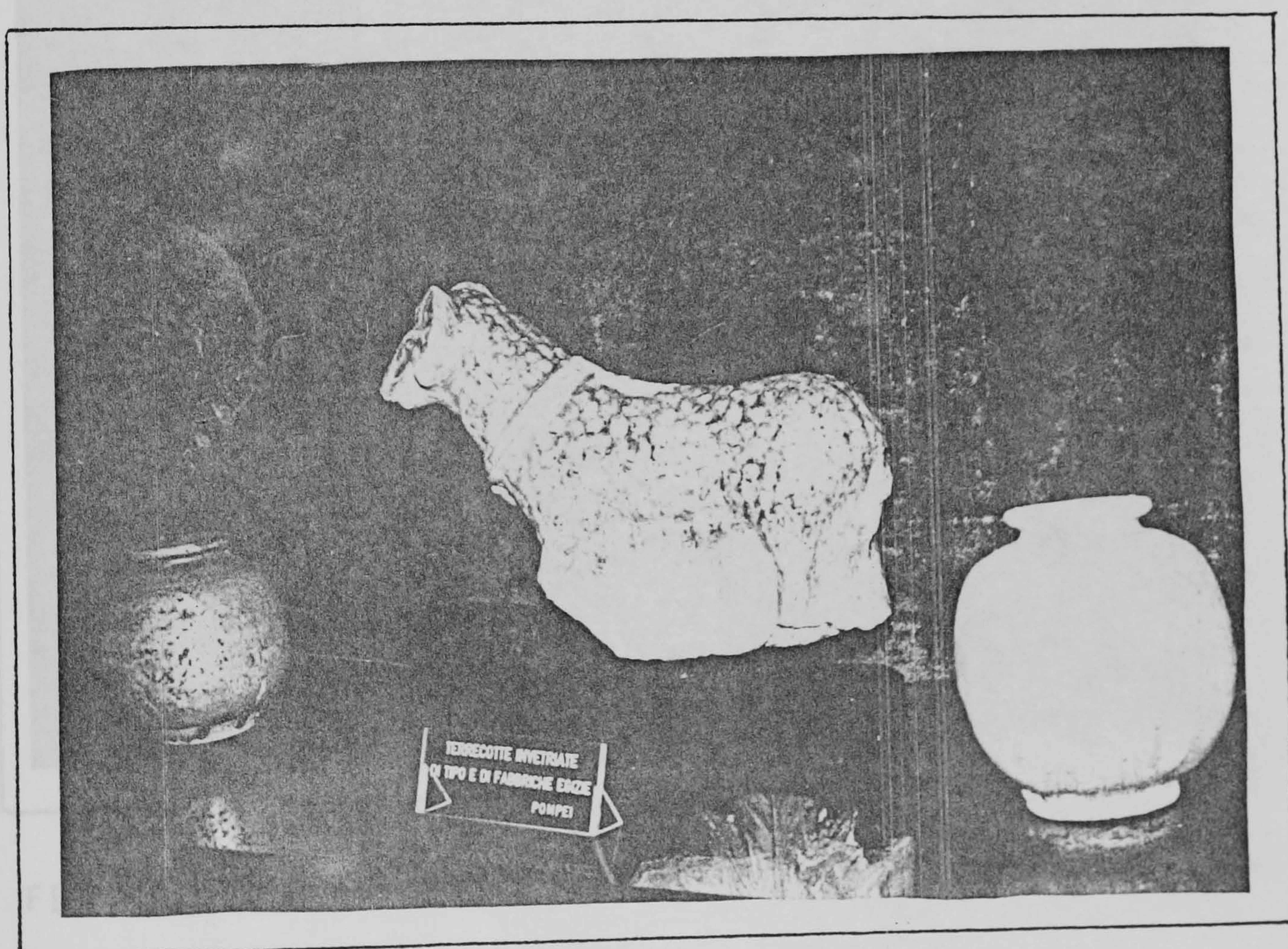


FIG. 53. Ram. Terracotta. (Cat. no.163.)





FIG. 54. Sphinx. Marble. (Cat. no.170.)

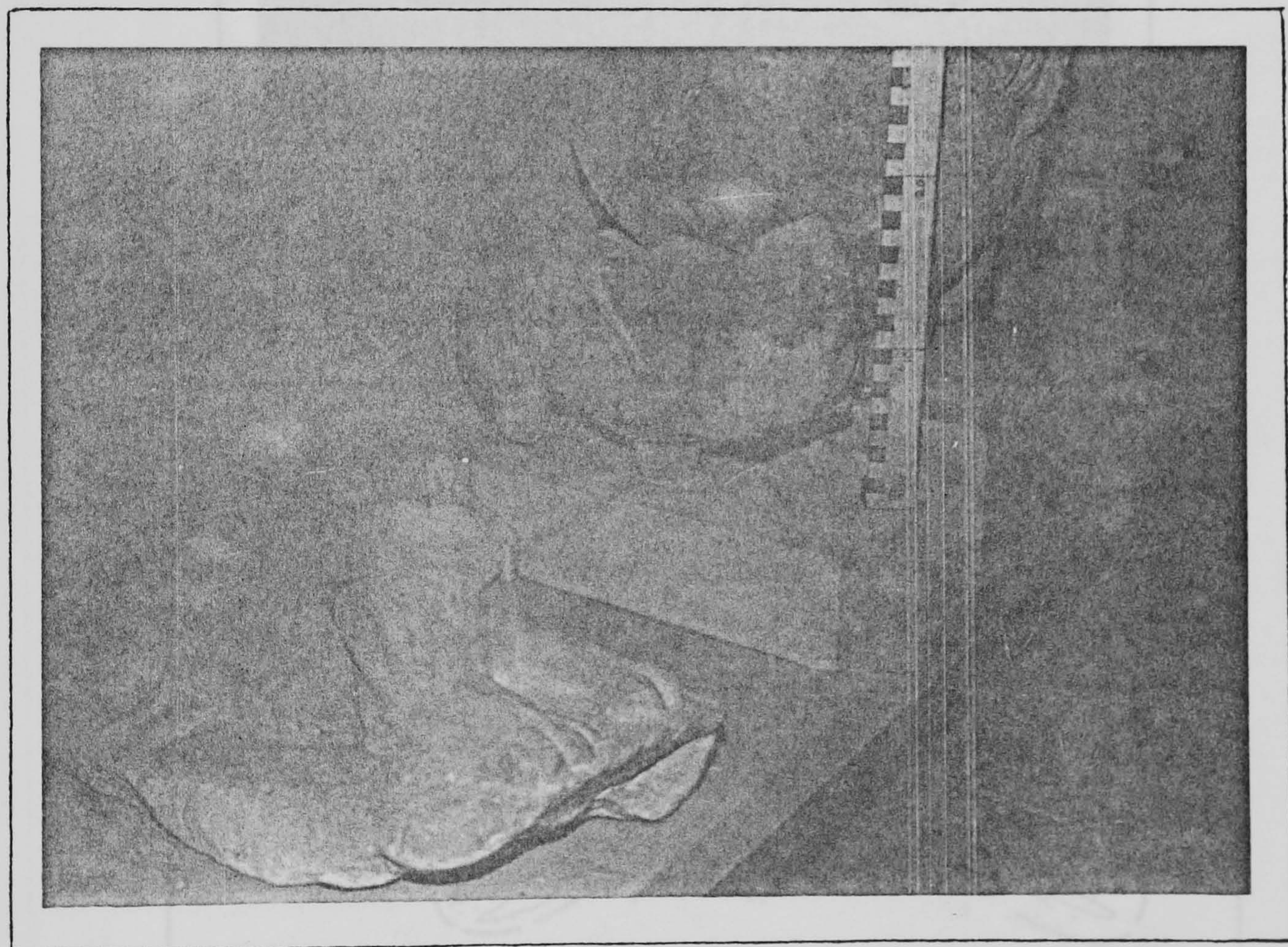


FIG. 55. Sphinx and (right) deer attacked by a hound. Marble.  
(Appendix I, nos.xxv, v.) From Ostia.



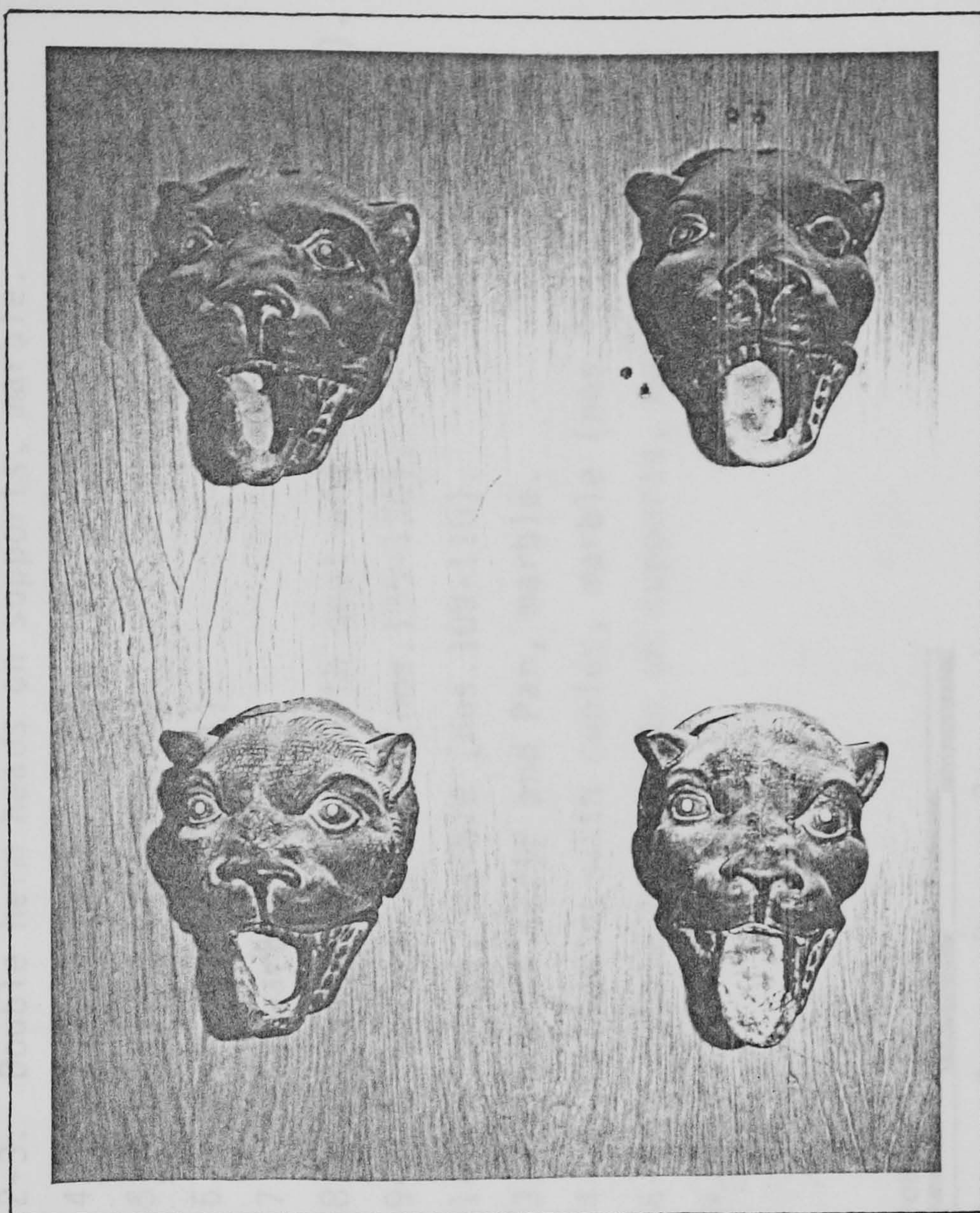


FIG. 56. Tiger heads. Bronze fountain pieces.  
(See cat. nos.174-186.)

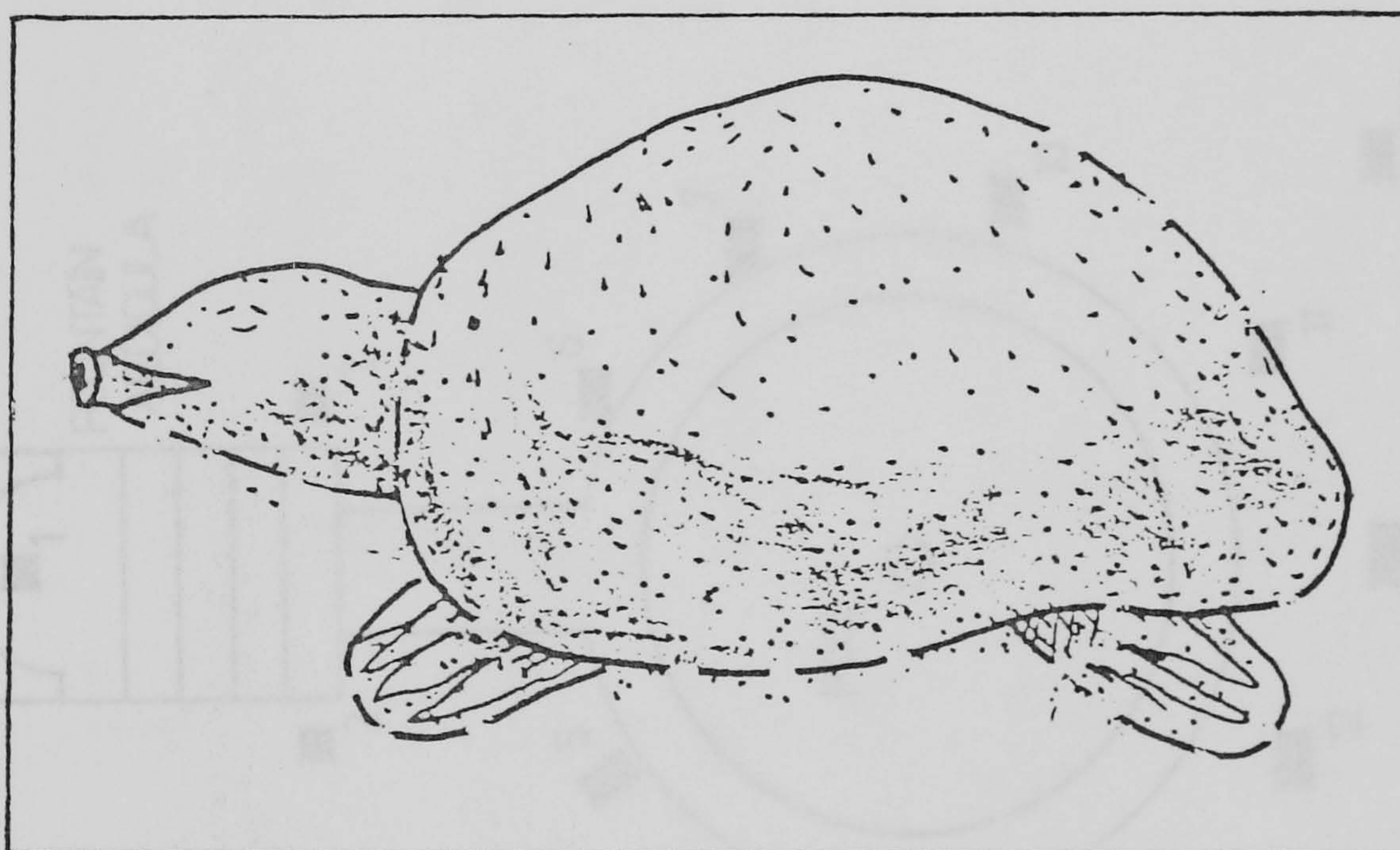
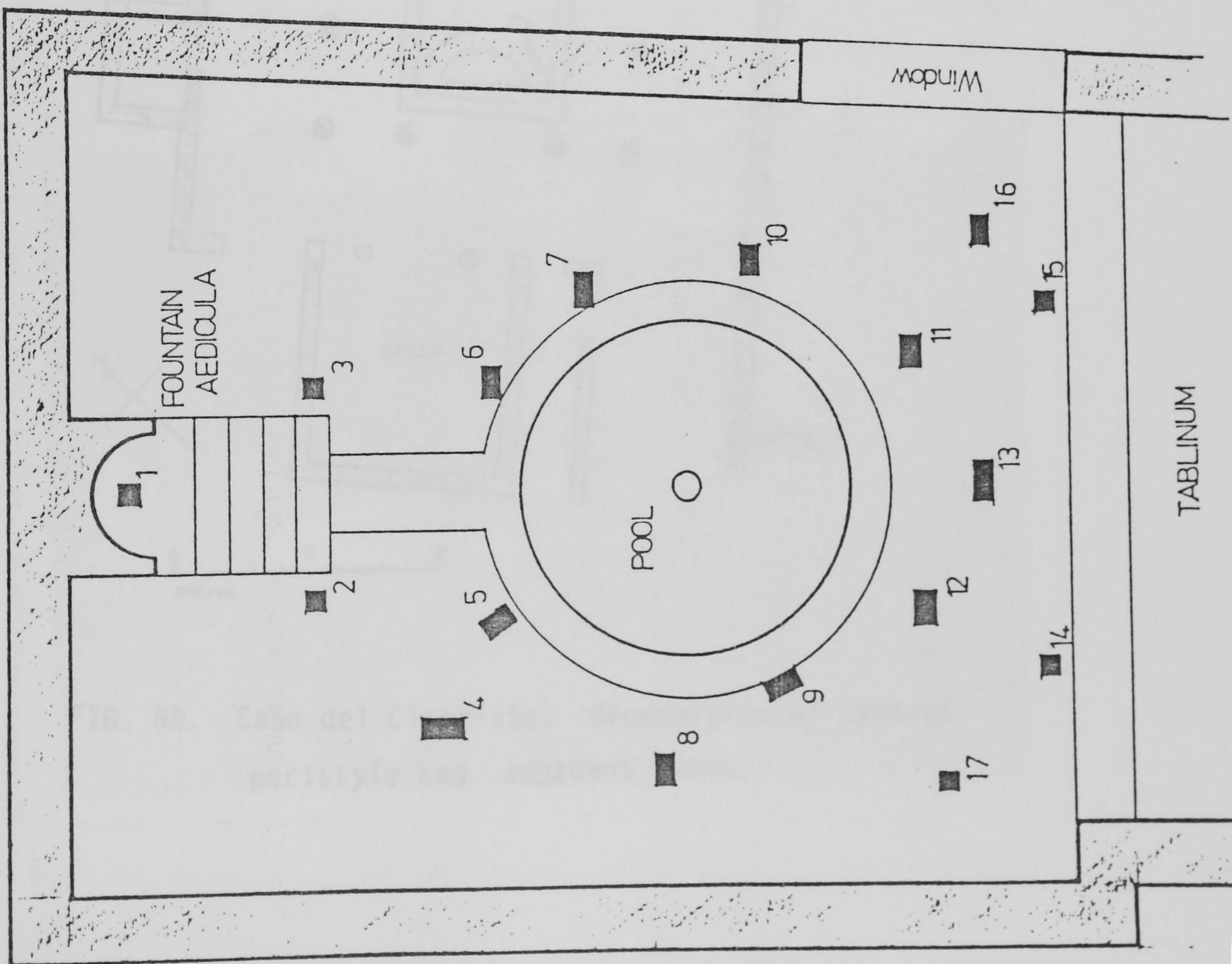


FIG. 57. Turtle. Bronze fountain piece.  
(Cat. no.187.)





KEY TO FIG. 58.

1. Silenus, marble.
- 2-3. Double herm heads on supports, marble.
4. Satyr, marble.
5. Duck, marble (no.66).
6. Deer, marble (no.31).
7. Cow, marble (no.16).
8. Hip-herm of satyr with goat and kid, marble (no.89).
- 9-10. Ibises, marble (nos.135-136).
- 11-12. Hares, marble (nos.109-110).
13. Group of satyr and Pan, marble.
- 14-15. Dolphins with cupids, marble (nos.47-48).
- 16-17. Double herm heads on supports, marble.

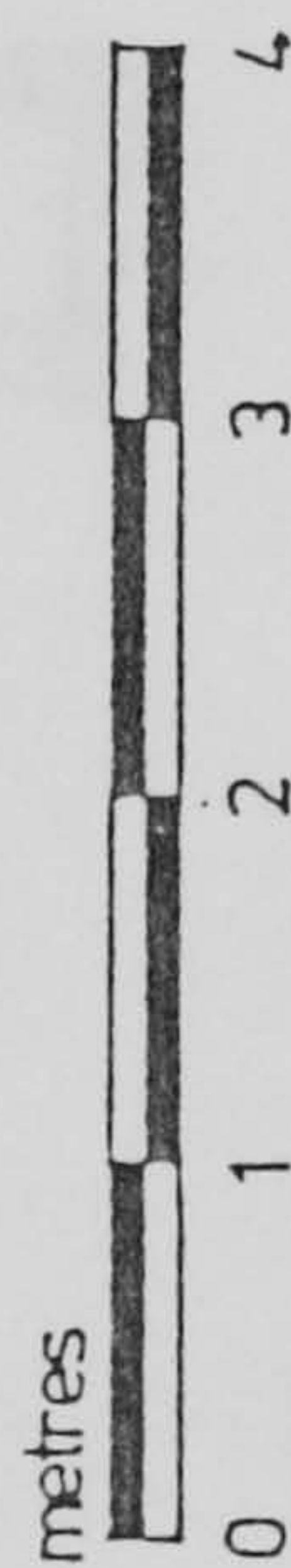
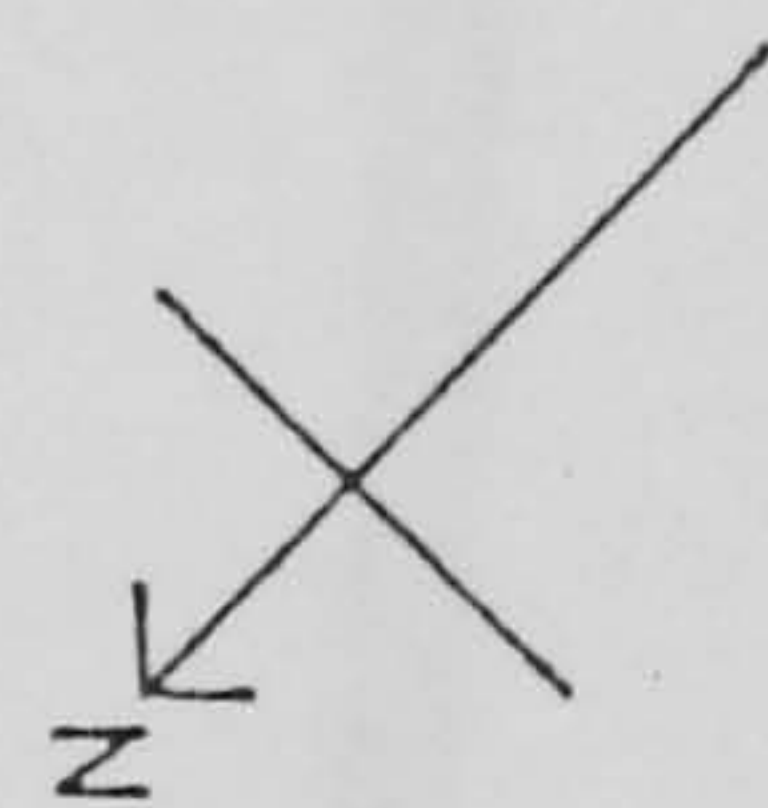


FIG. 58. Casa di Marcus Lucretius. Plan of garden.



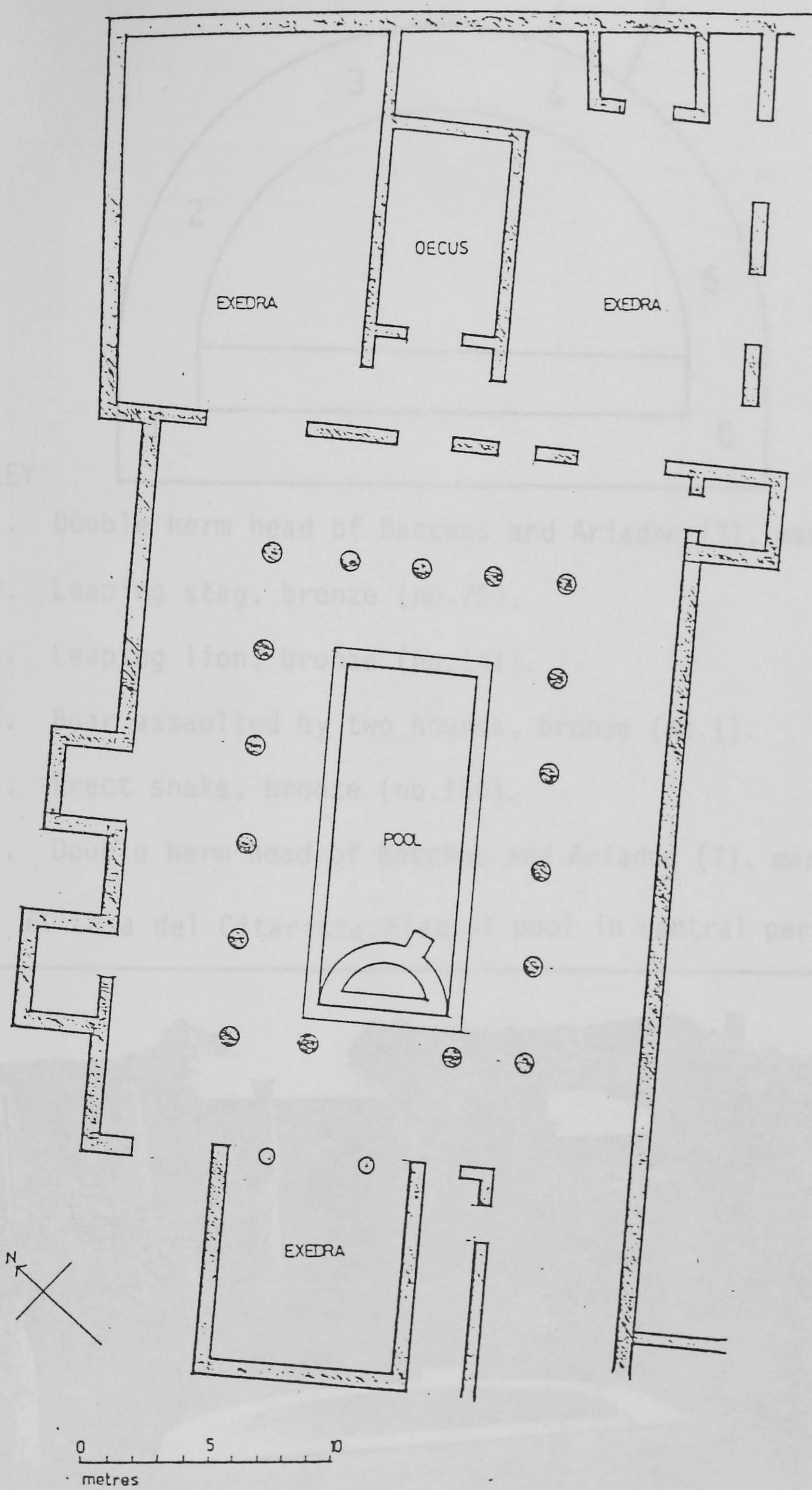
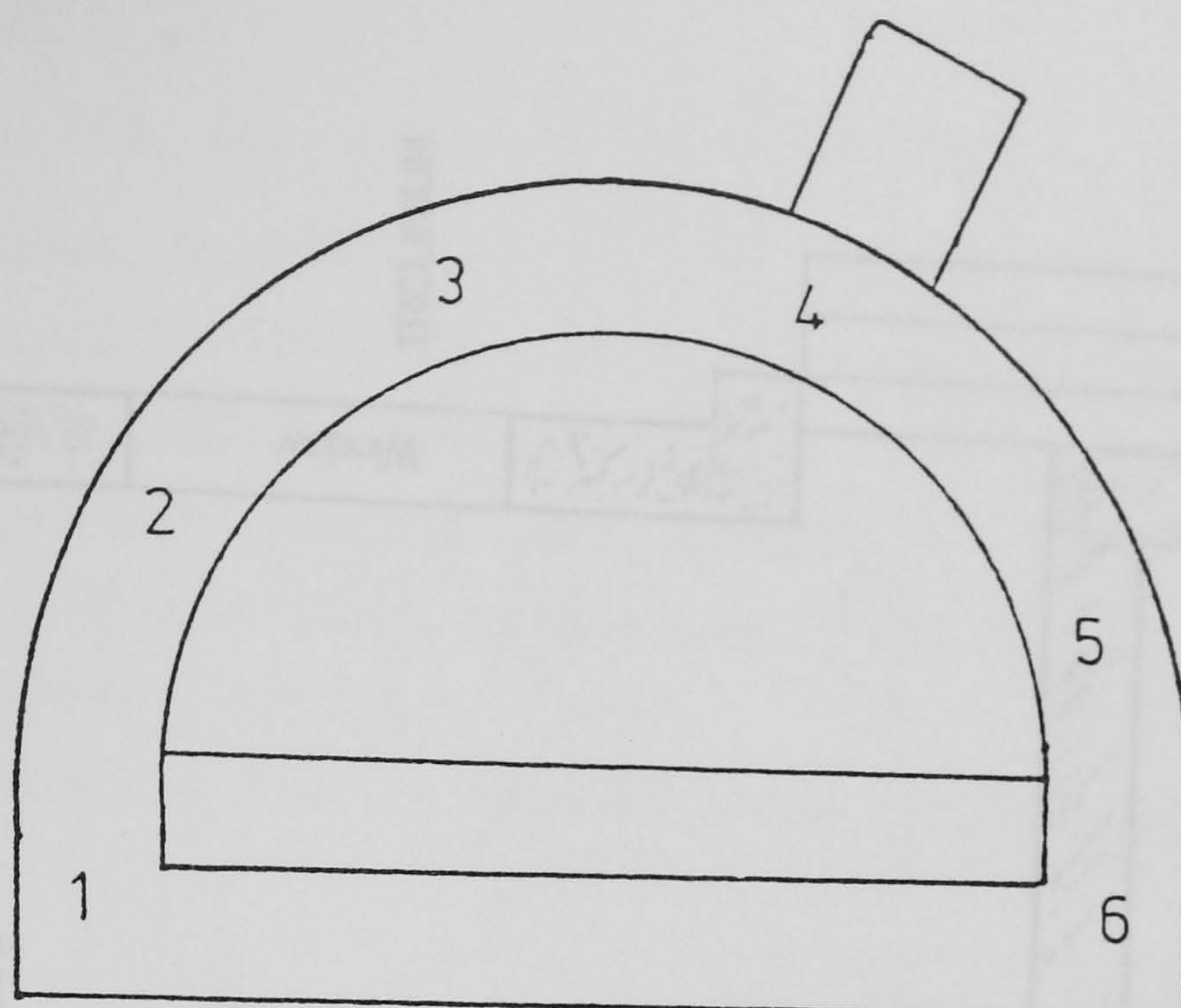


FIG. 59. Casa del Citarista. Ground-plan of central peristyle and adjacent rooms.

FIG. 61. Casa del Citarista. Central peristyle garden with pool.





KEY

1. Double herm head of Bacchus and Ariadne (?), marble.
2. Leaping stag, bronze (no.25).
3. Leaping lion, bronze (no.141).
4. Boar assaulted by two hounds, bronze (no.1).
5. Erect snake, bronze (no.166).
6. Double herm head of Bacchus and Ariadne (?), marble.

FIG. 60.Casa del Citarista.Plan of pool in central peristyle.

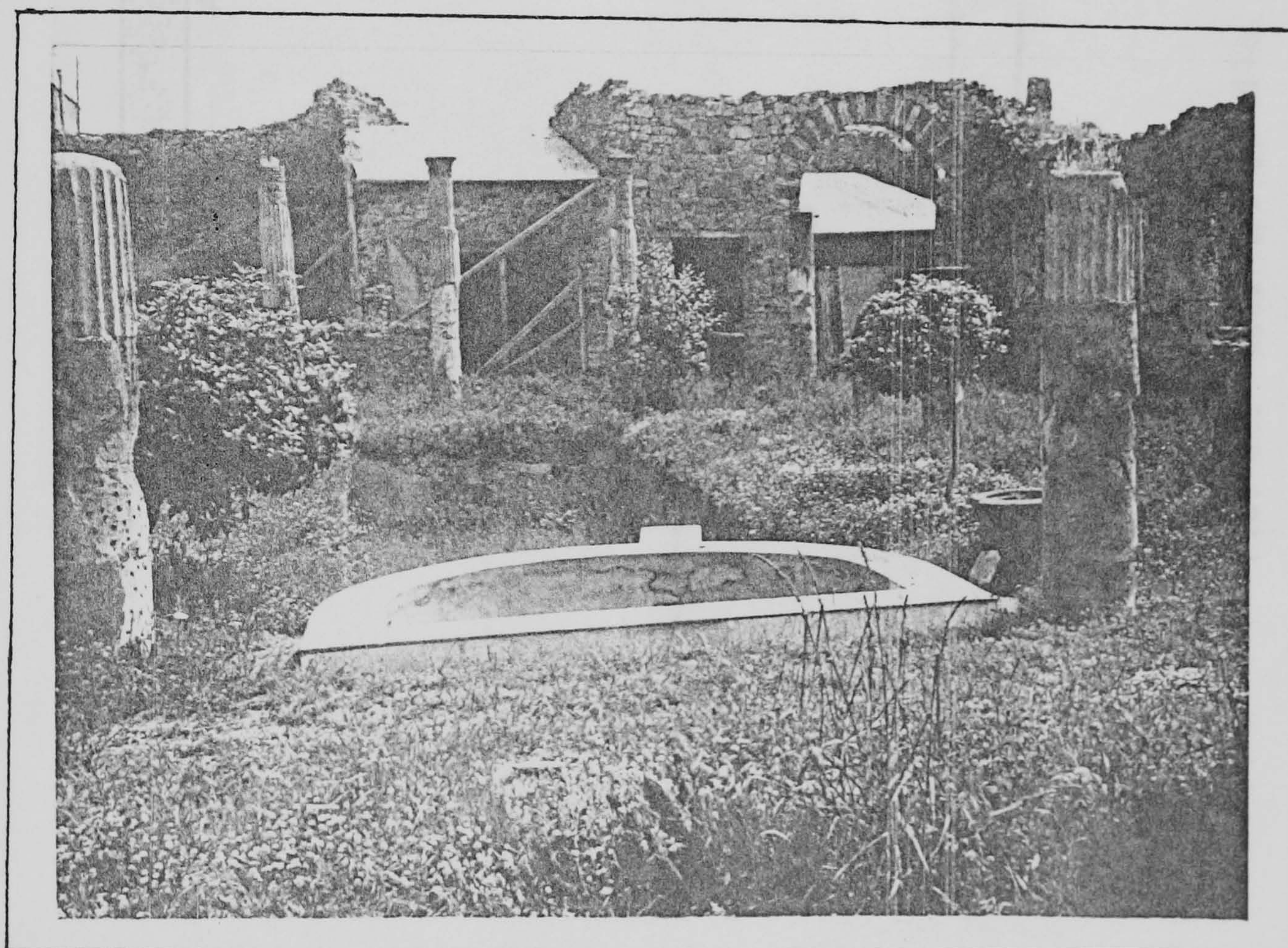
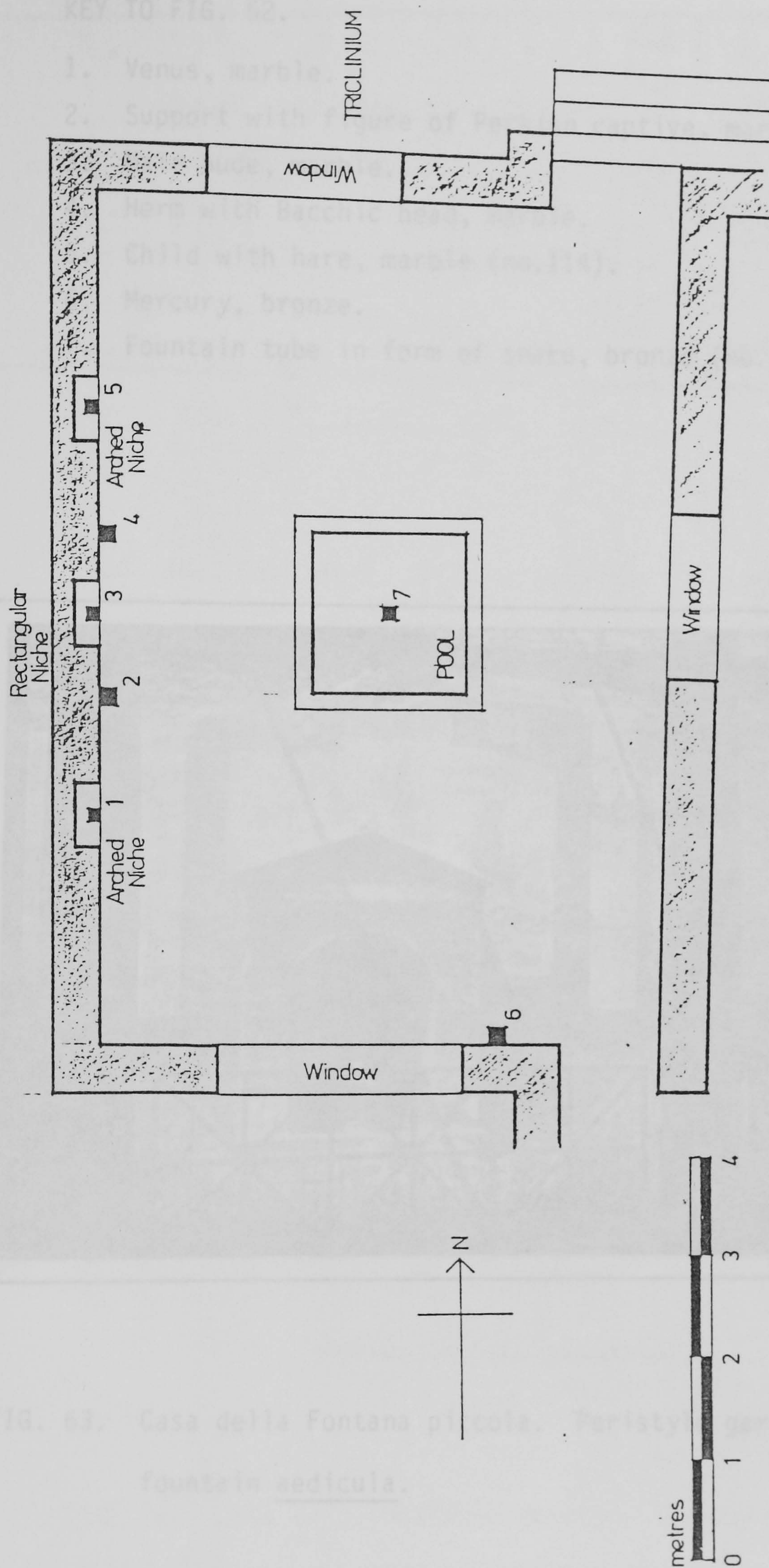


FIG. 61.Casa del Citarista.Central peristyle garden with pool.







KEY TO FIG. 62.

1. Venus, marble.
2. Support with figure of Persian captive, marble.
3. Male nude, marble.
4. Herm with Bacchic head, marble.
5. Child with hare, marble (no.114).
6. Mercury, bronze.
7. Fountain tube in form of snake, bronze (no.168).

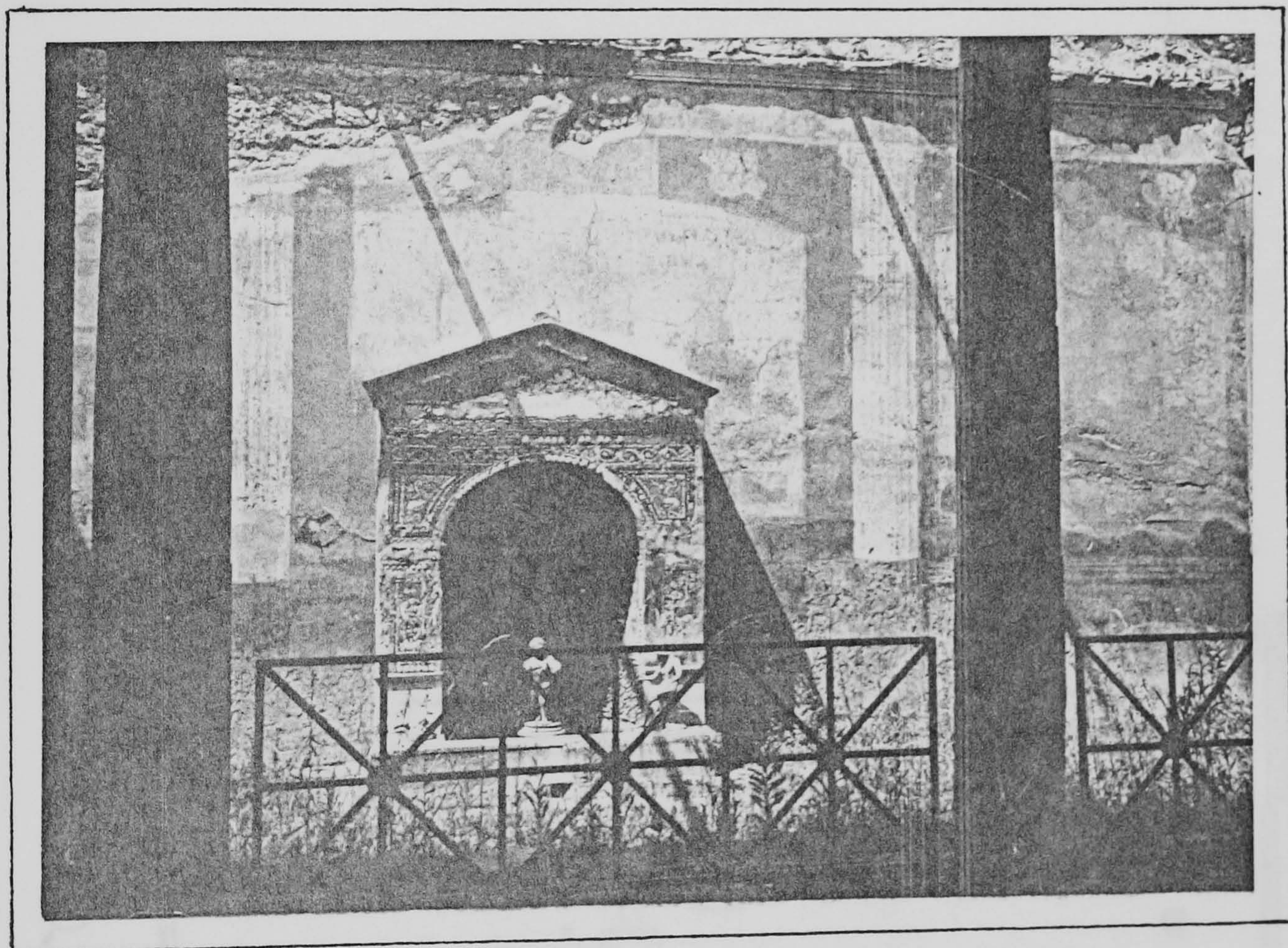


FIG. 63. Casa della Fontana piccola. Peristyle garden with fountain aedicula.



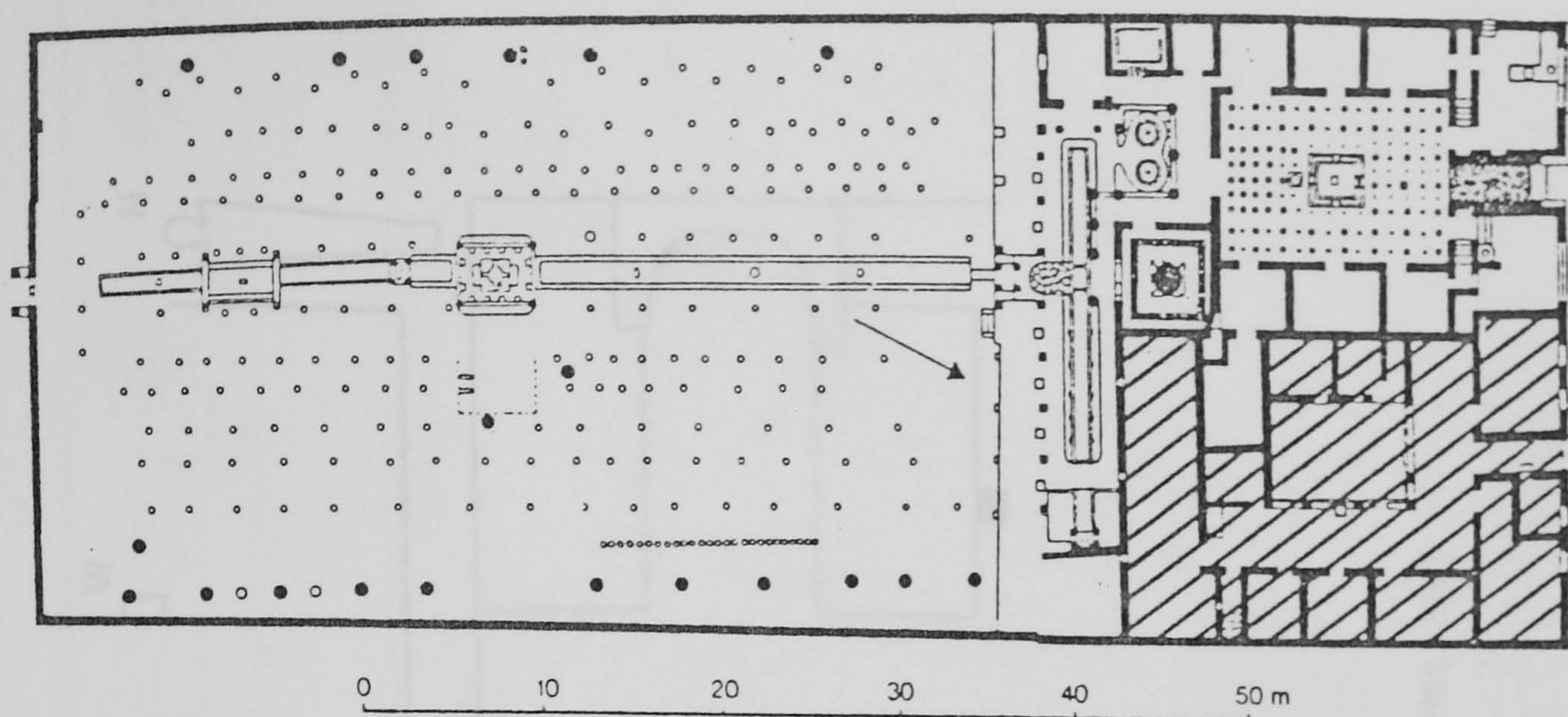


FIG. 64. Casa di D. Octavius Quartio. Ground-plan.

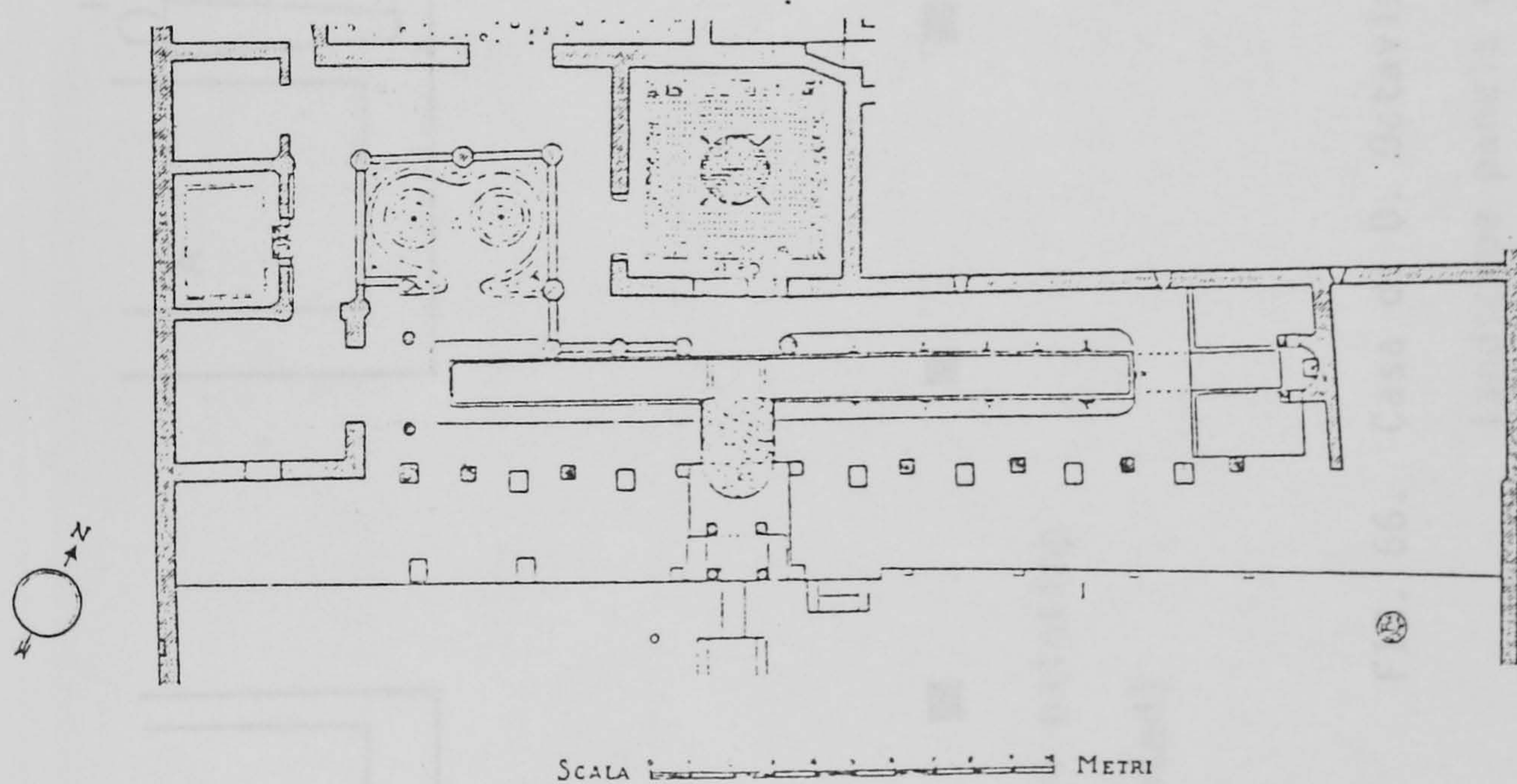
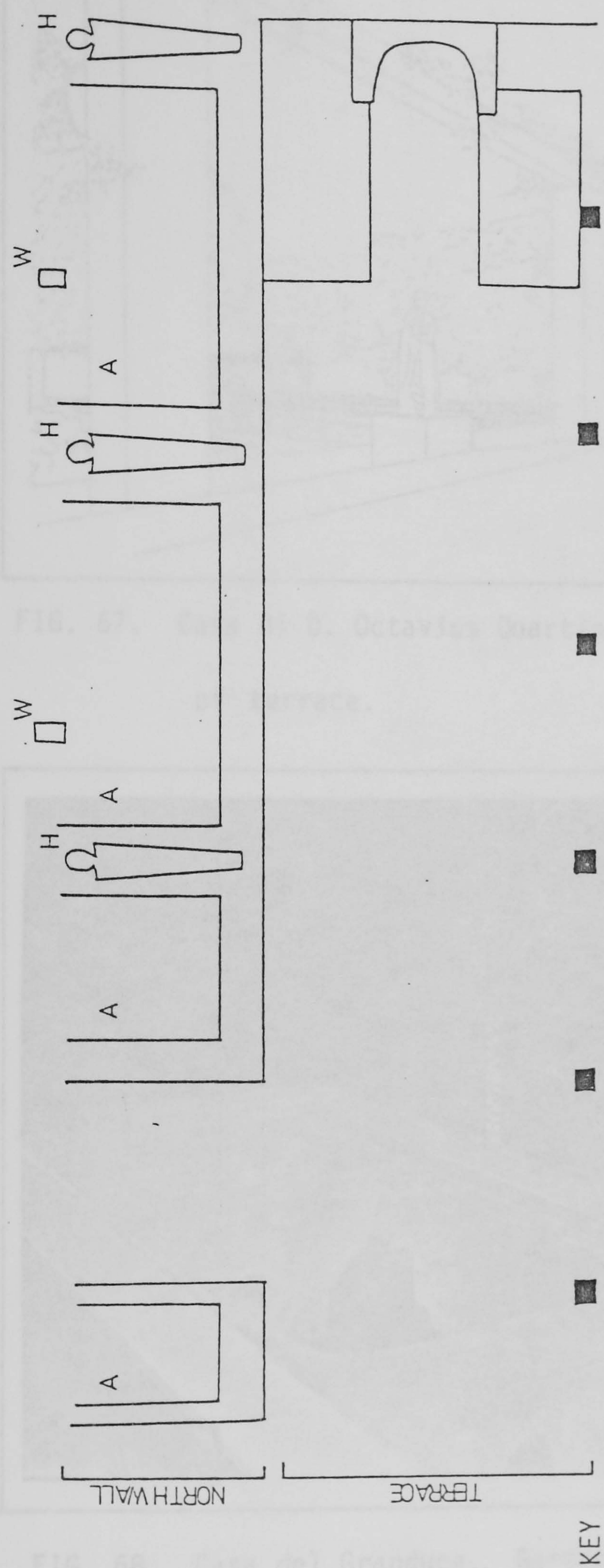


FIG. 65. Casa di D. Octavius Quartio. Ground-plan of terrace and adjacent rooms.





- KEY
- A: Animal wall painting
  - H: Herm (painted)
  - W: Window

FIG. 66. Casa di D. Octavius Quartio. Plan of painted herms and landscape panels on the terrace.



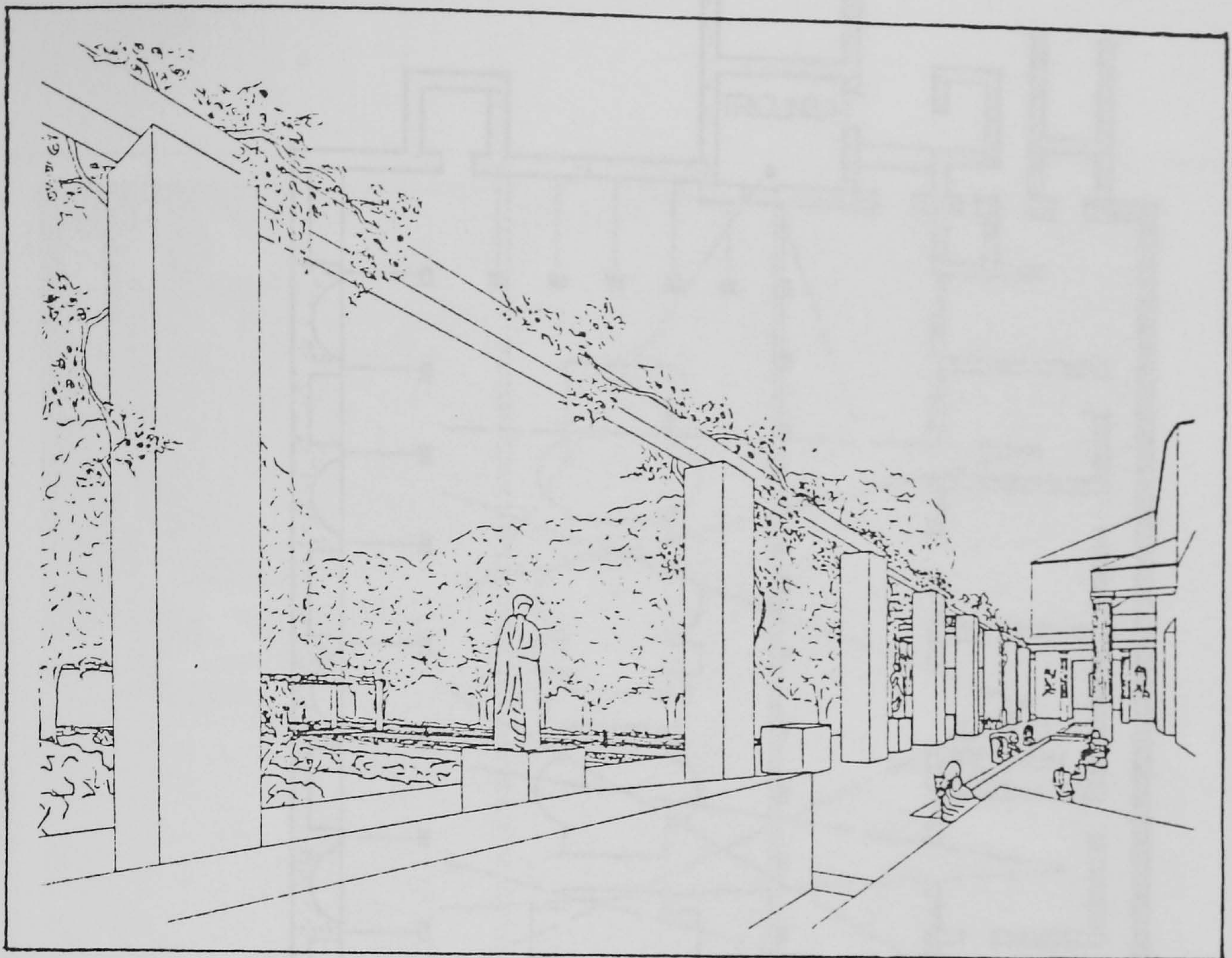


FIG. 67. Casa di D. Octavius Quartio. Reconstruction-drawing of terrace.

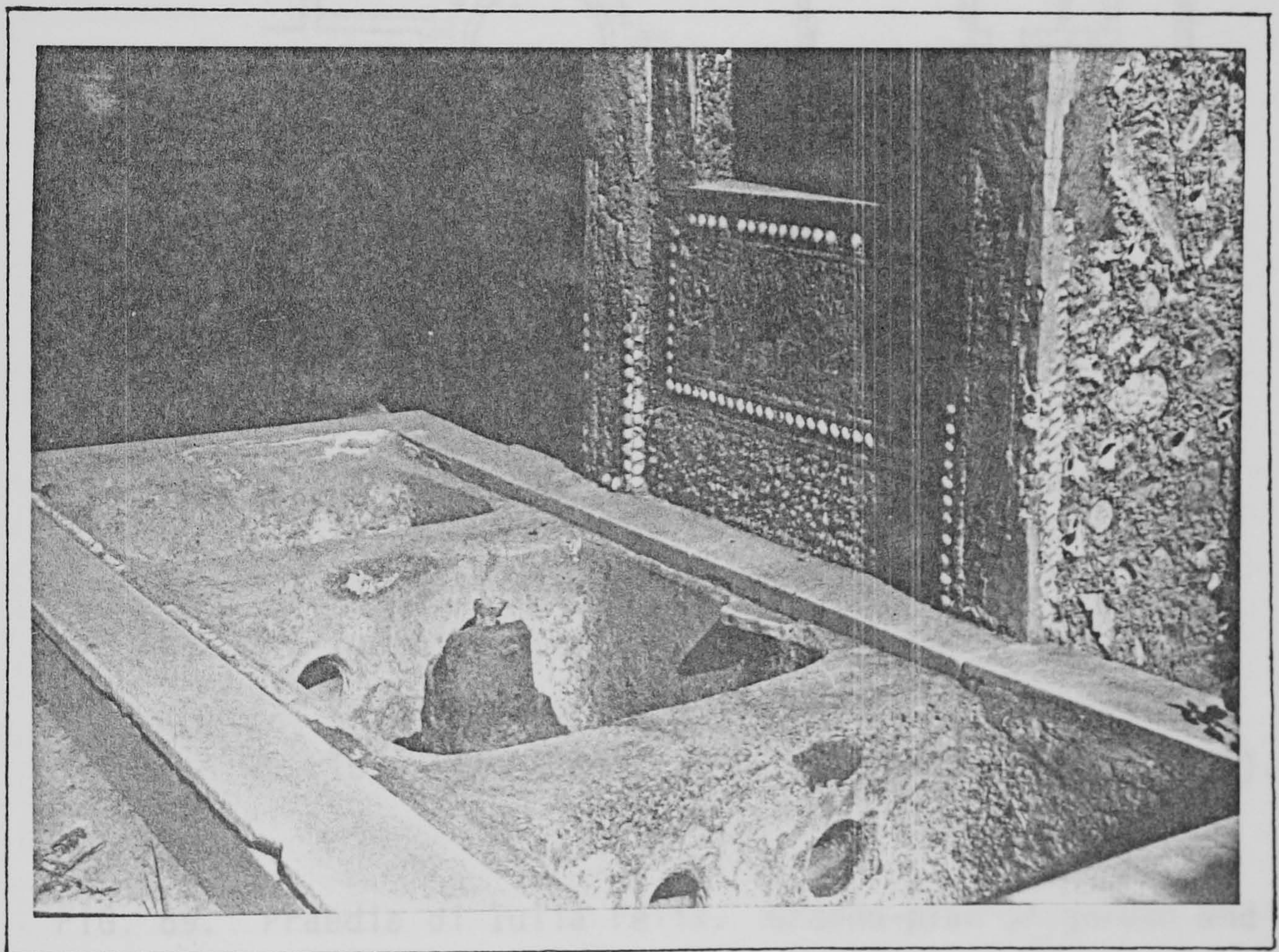


FIG. 68. Casa del Granduca. Garden aedicula and euripus.



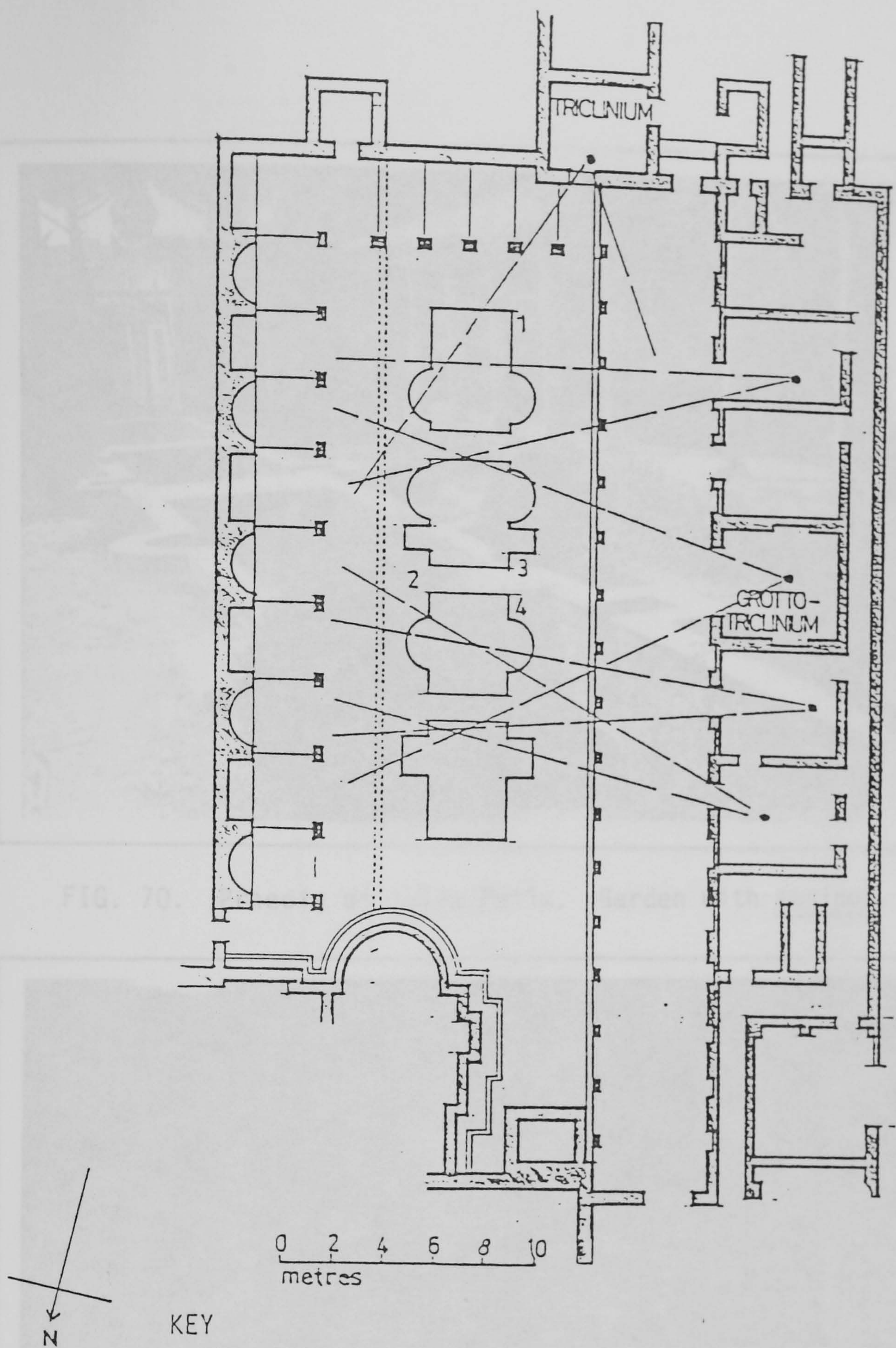


FIG. 69. Praedia di Iulia Felix. Ground-plan of garden and adjacent rooms.





FIG. 70. Praedia di Iulia Felix. Garden with euripus.

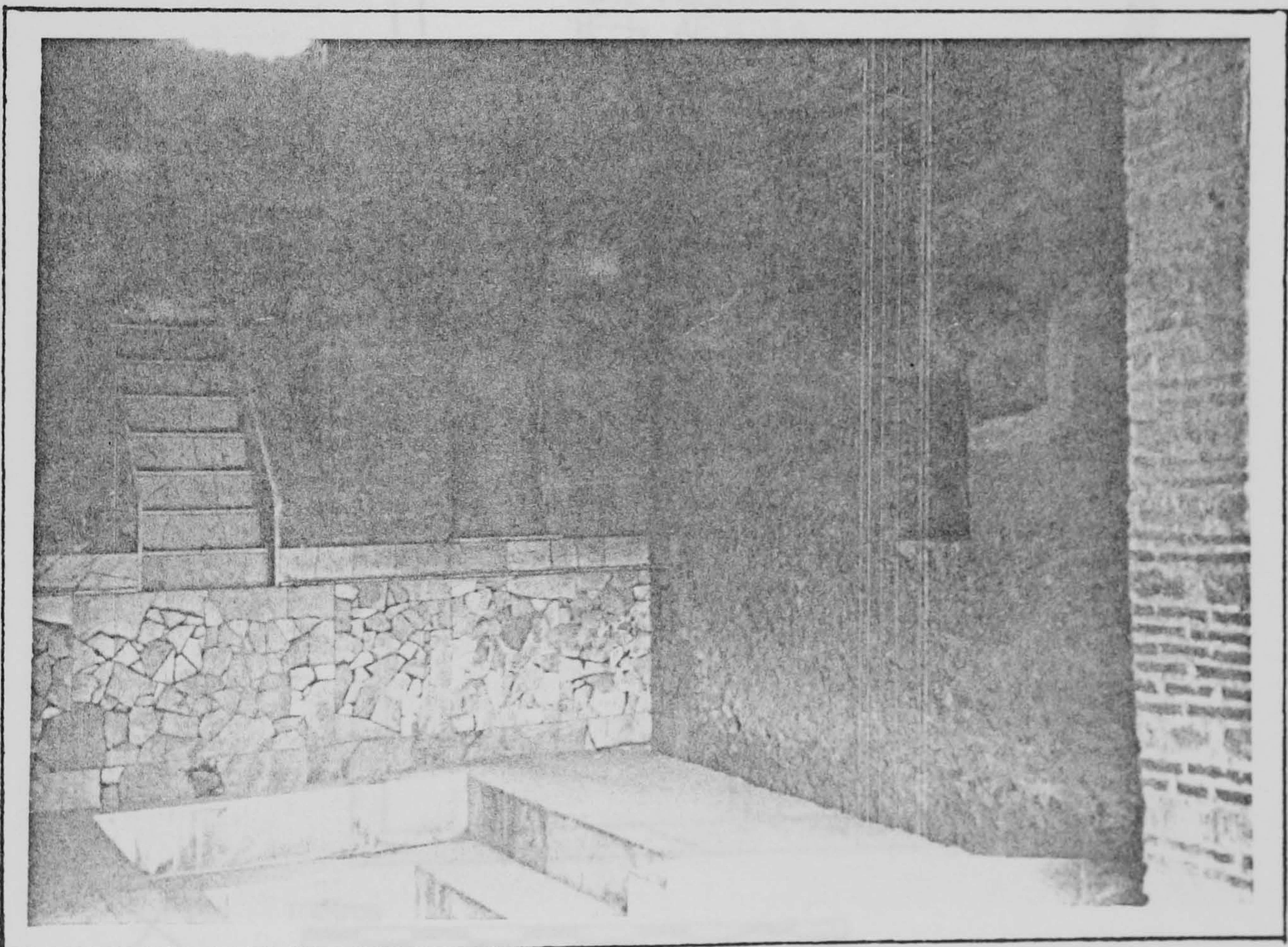


FIG. 71. Praedia di Iulia Felix. Nymphaeum.



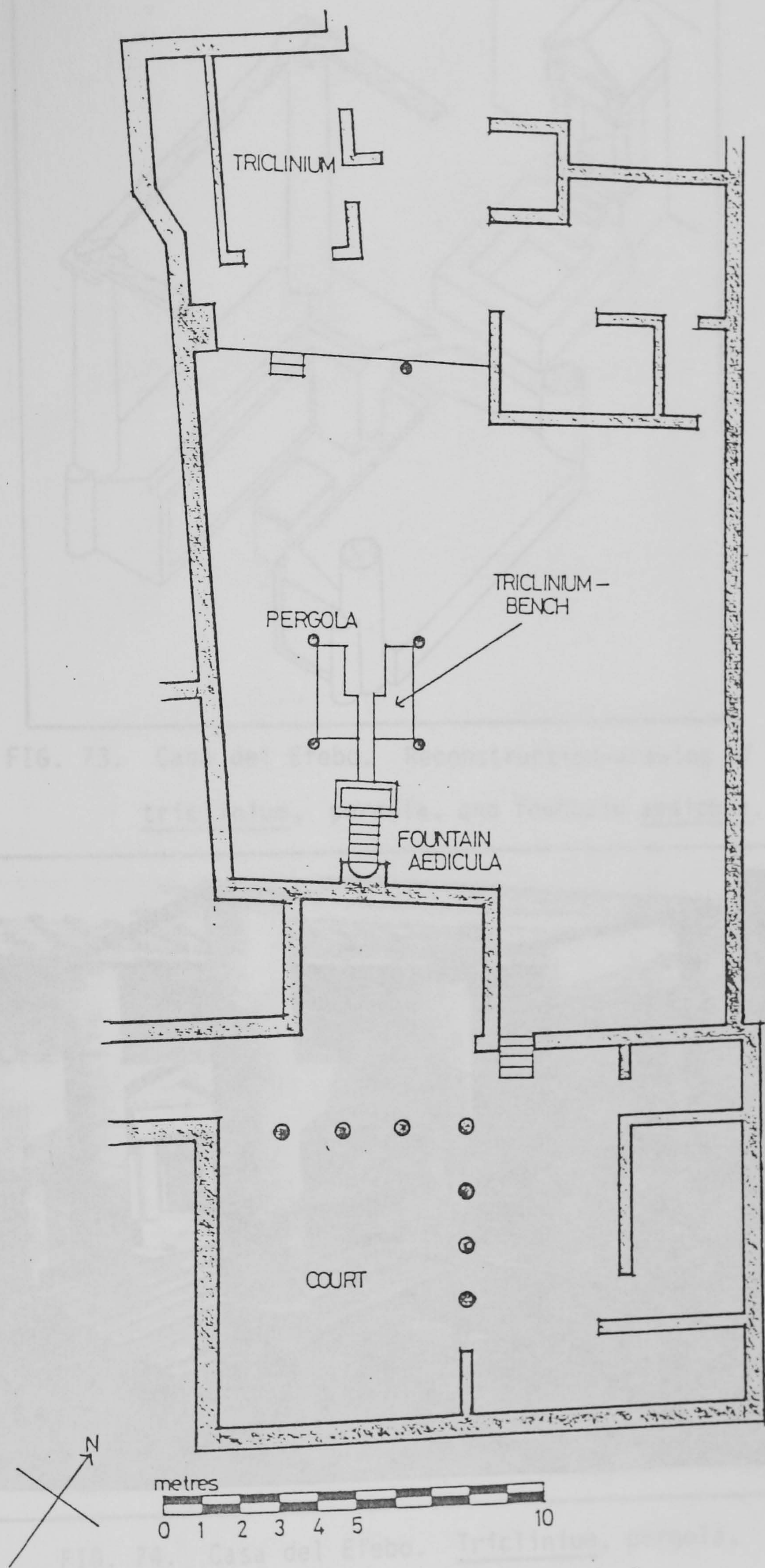


FIG. 72. Casa del Efebo. Ground-plan.



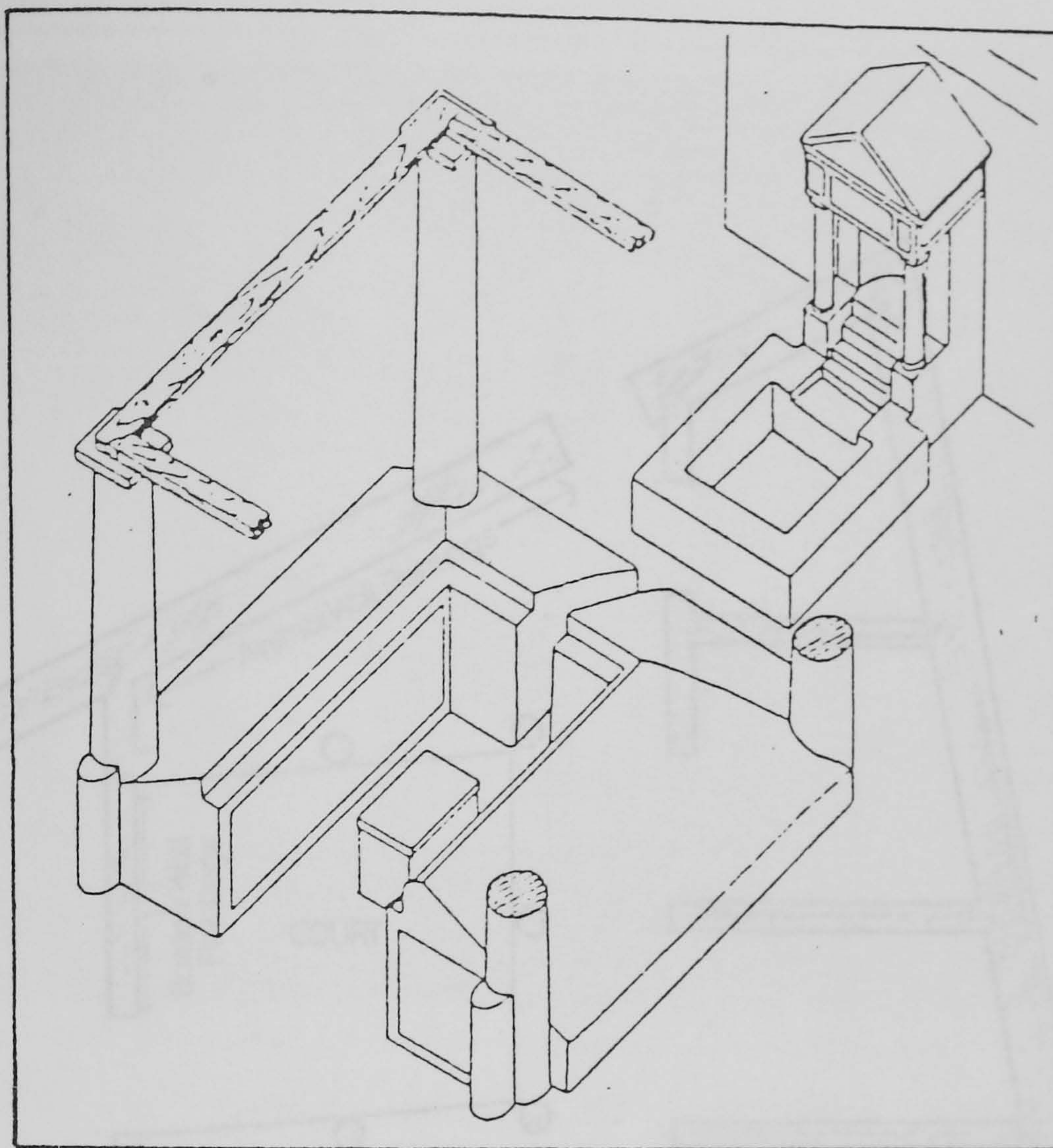


FIG. 73. Casa del Efebo. Reconstruction-drawing of triclinium, pergola, and fountain aedicula.

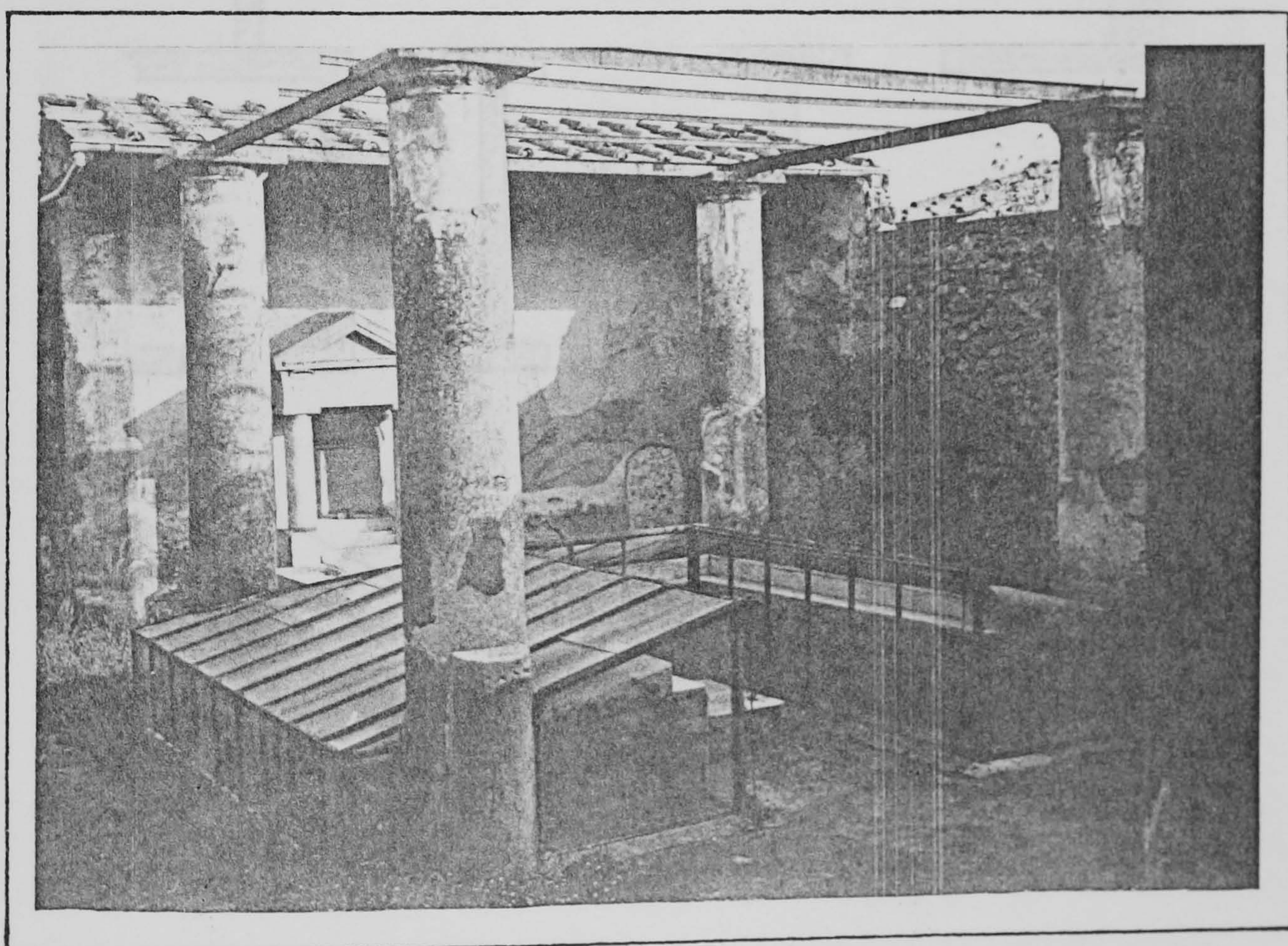


FIG. 74. Casa del Efebo. Triclinium, pergola, and fountain aedicula.



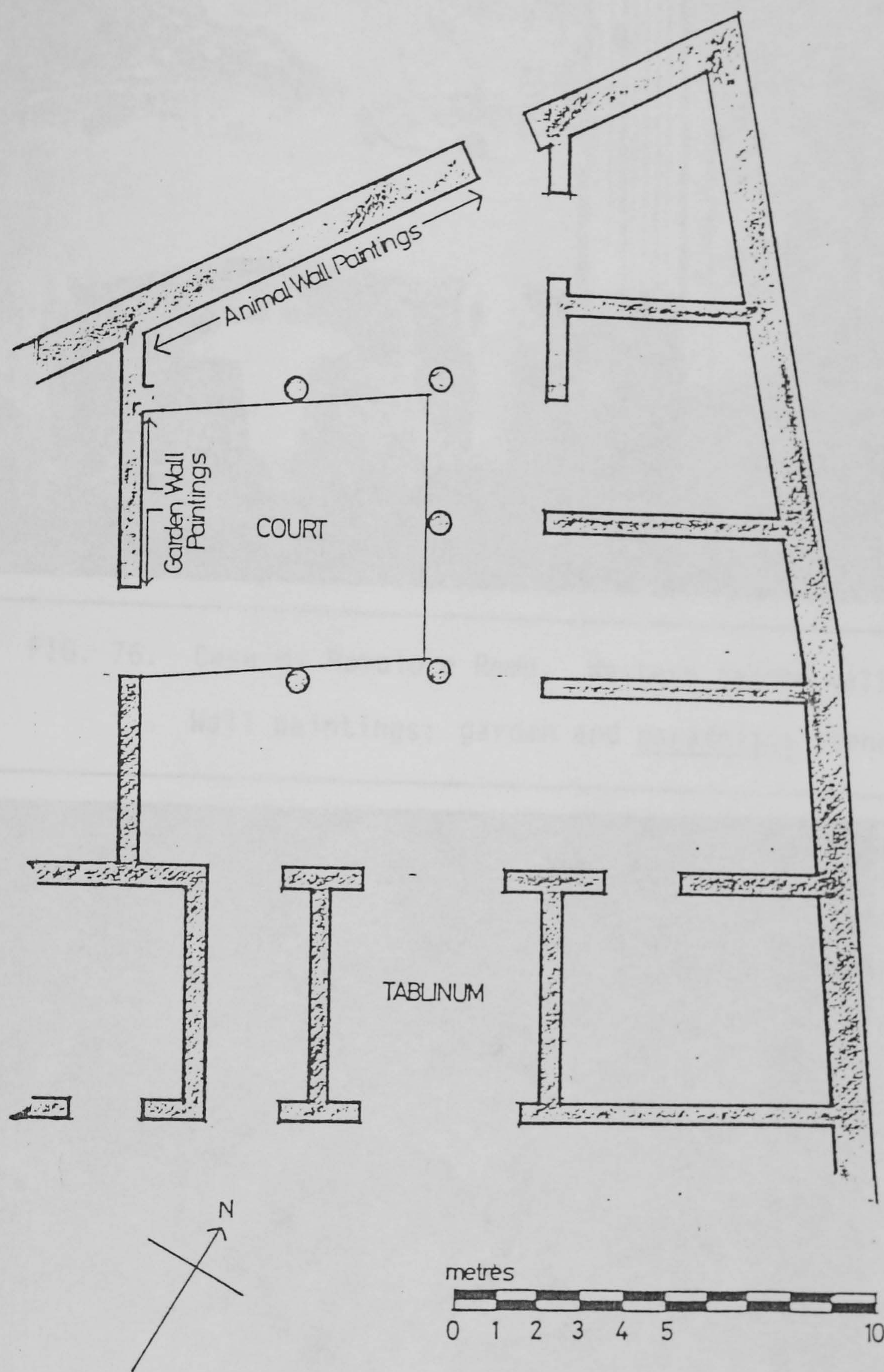


FIG. 75. Casa di Romulo e Remo. Ground-plan of peristyle and adjacent rooms.



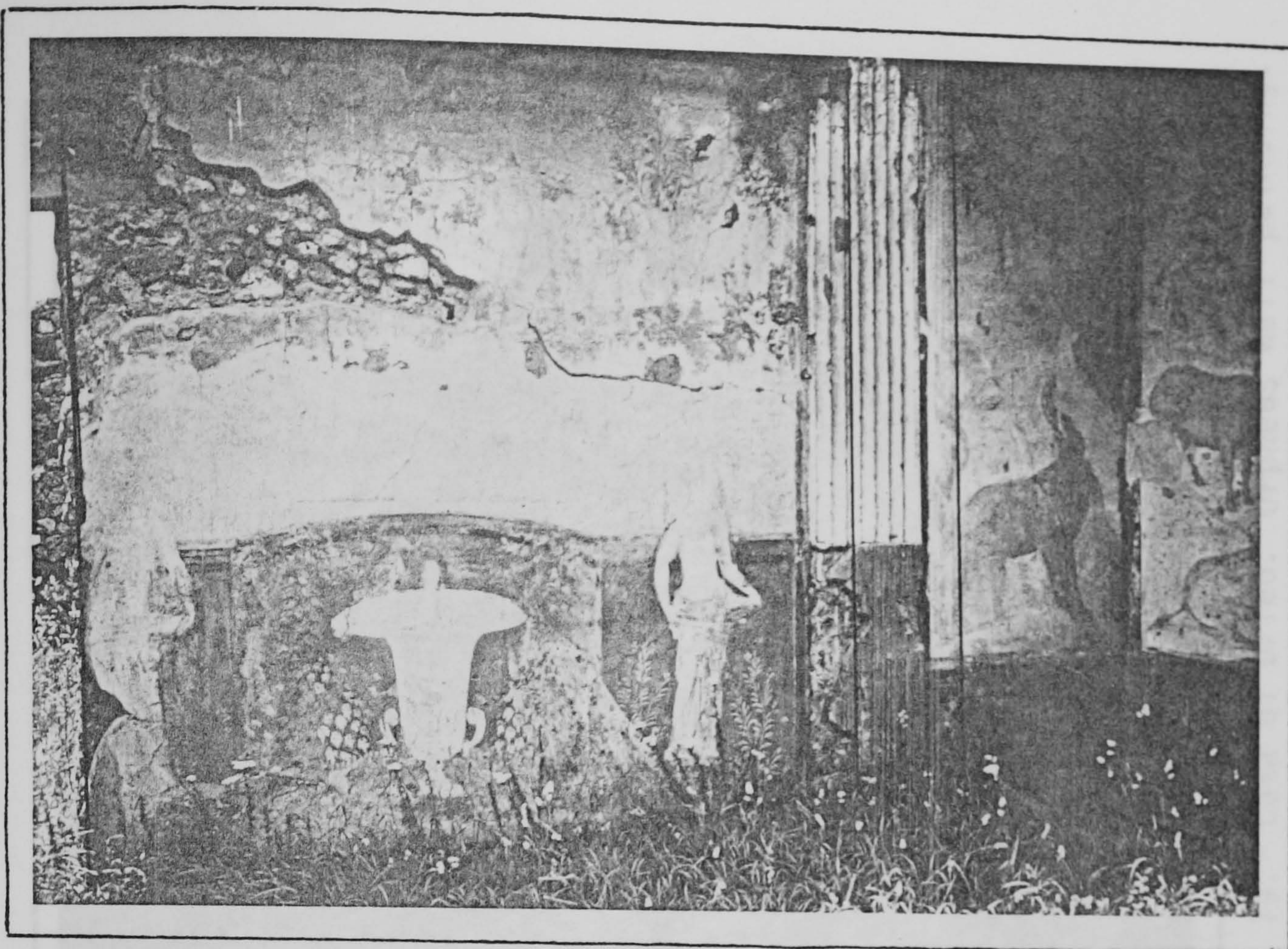


FIG. 76. Casa di Romulo e Remo. Western garden wall.  
Wall paintings: garden and paradeisos scenes.

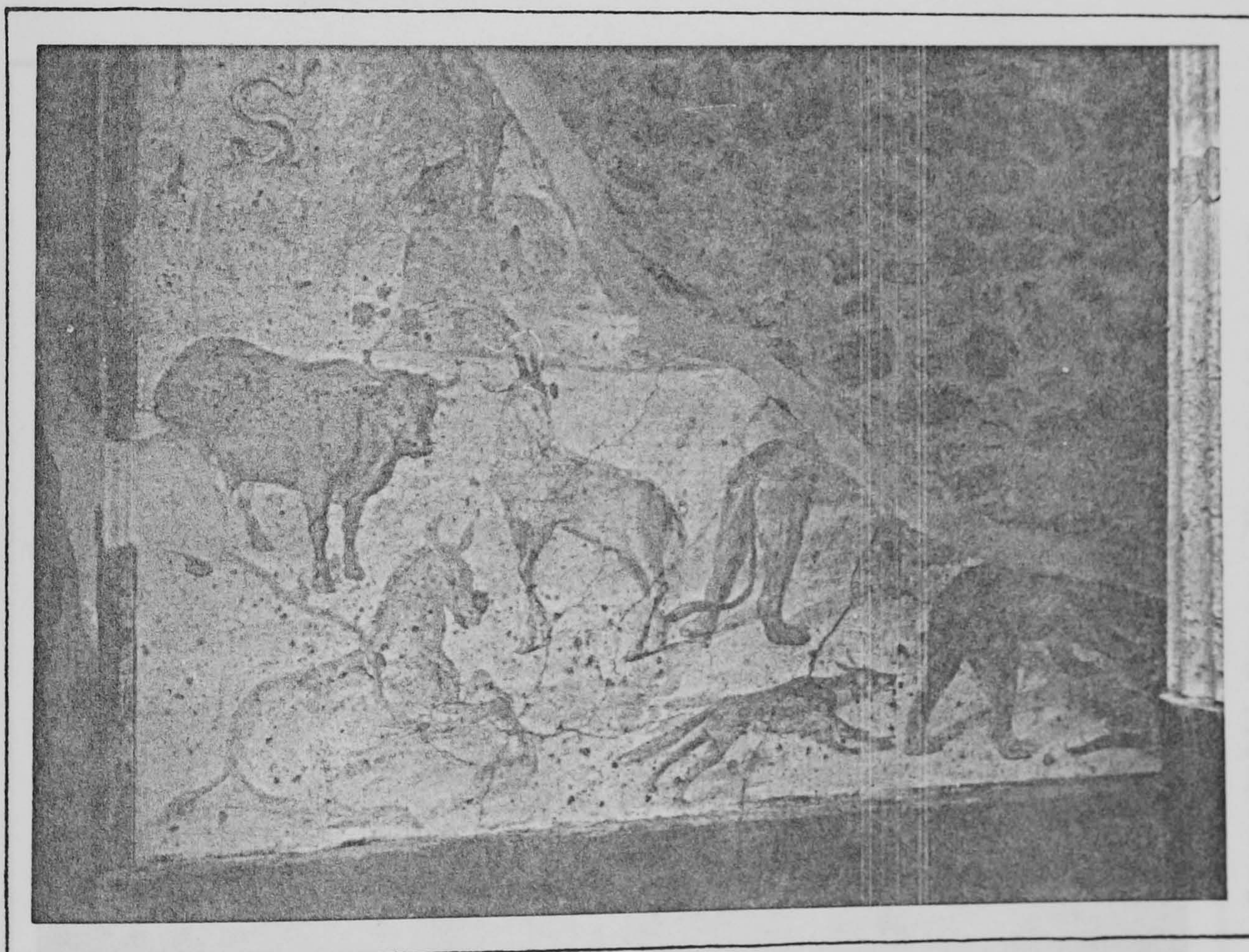


FIG. 77. Casa di Romulo e Remo. Northern garden wall.  
Wall painting: paradeisos scene.





FIG. 78. Casa dell' Orso. Threshold mosaic.

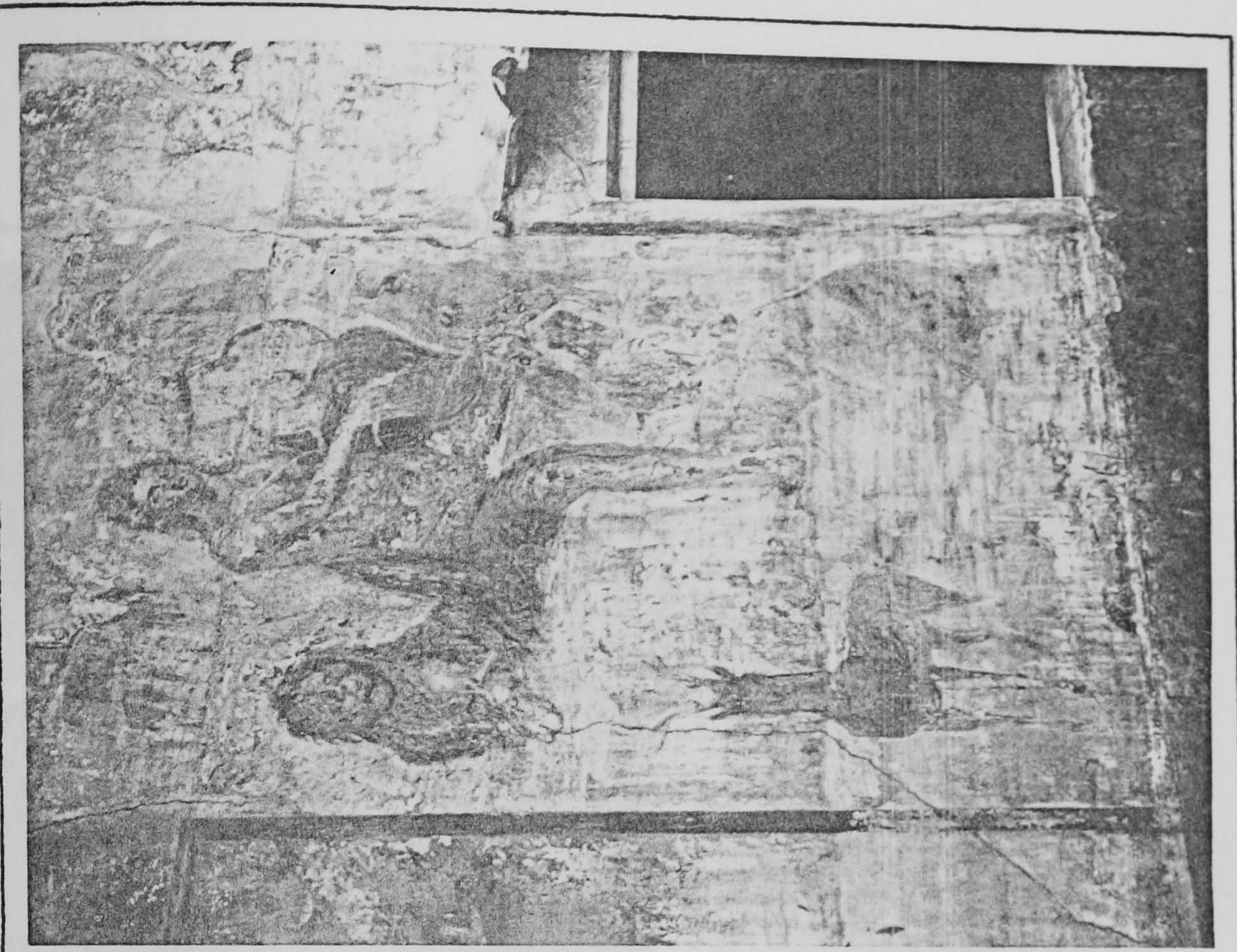


FIG. 79. Casa di Orfeo. Orpheus wall painting.



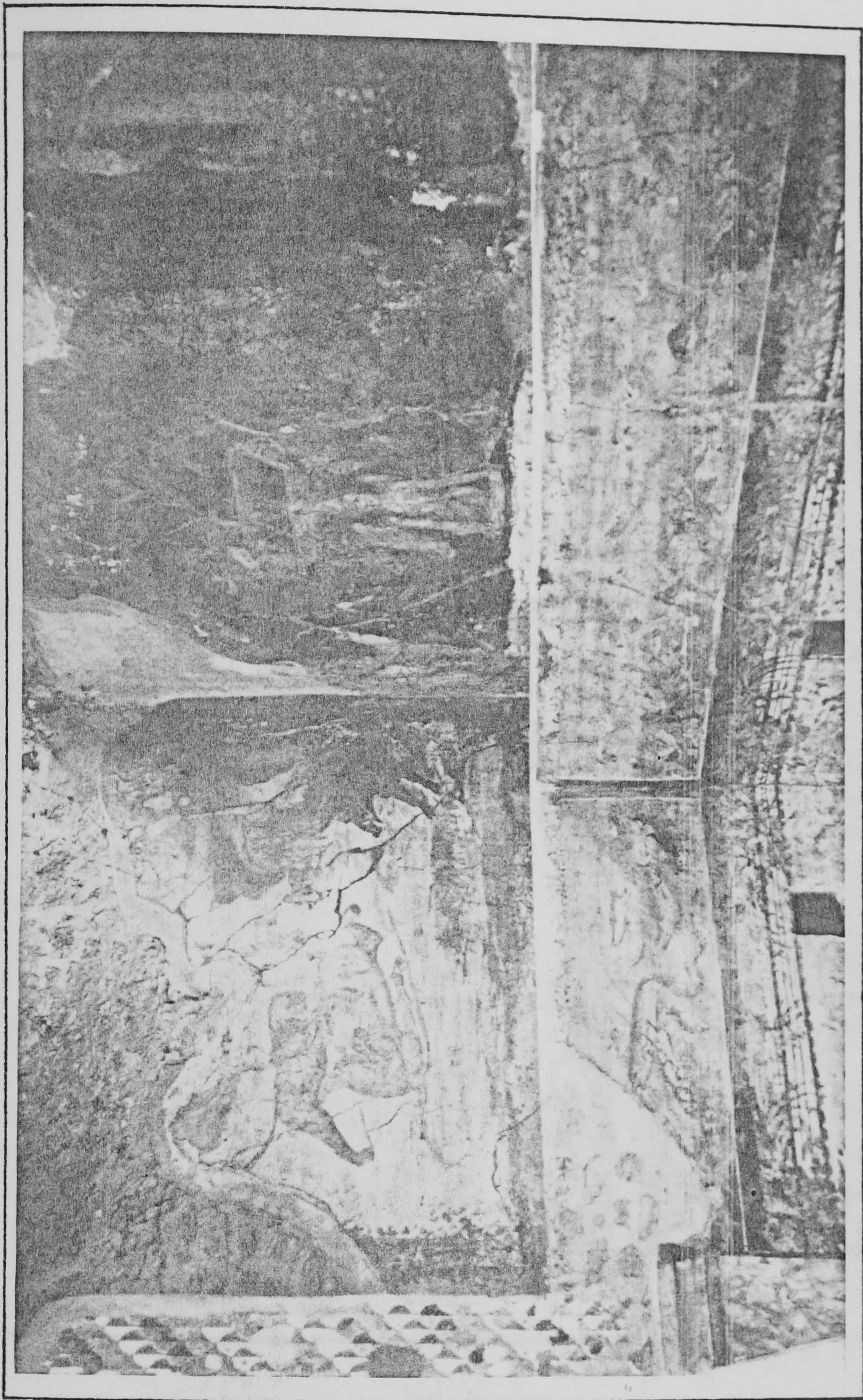


FIG. 80. Casa del Centenario. Nymphaeum. S. and w. walls. Wall paintings: paradeisos and garden scenes.



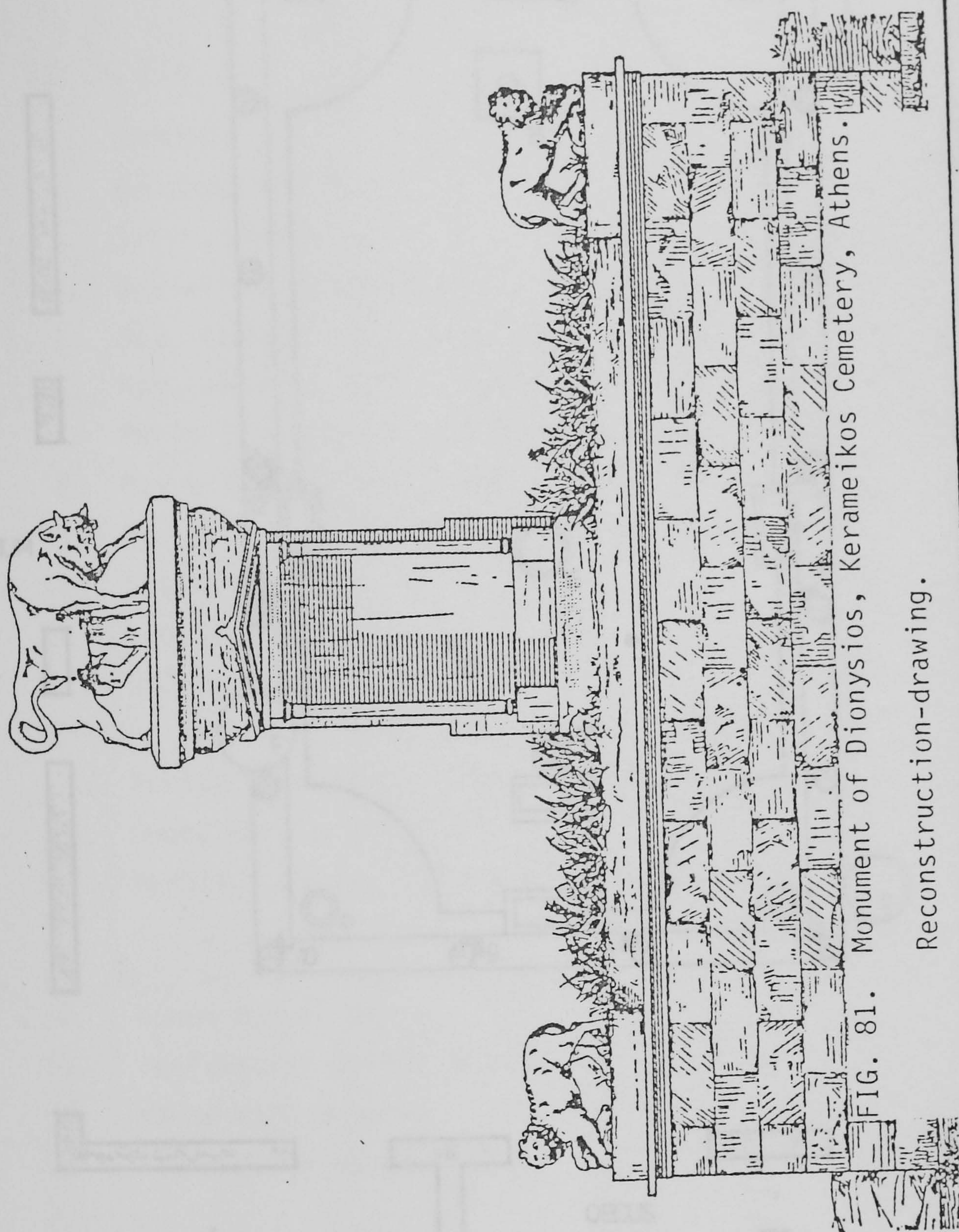


FIG. 81. Monument of Dionysios, Kerameikos Cemetery, Athens.

Reconstruction-drawing.



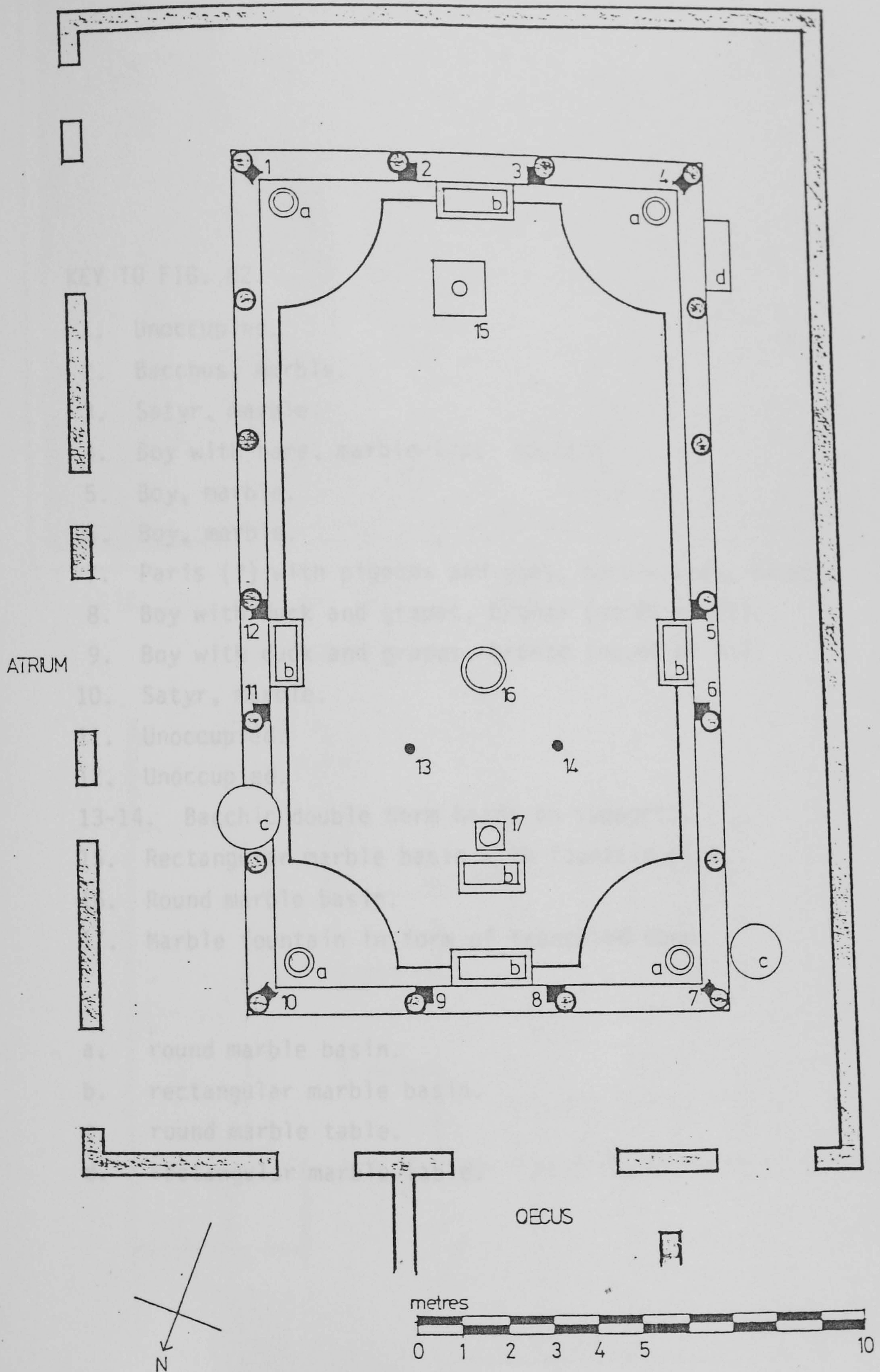


FIG. 82. Casa dei Vettii. Ground-plan of large peristyle garden. See key overleaf.



KEY TO FIG. 82.

1. Unoccupied.
  2. Bacchus, marble.
  3. Satyr, marble.
  4. Boy with hare, marble (cat. no.113).
  5. Boy, marble.
  6. Boy, marble.
  7. Paris (?) with pigeons and goat, marble (cat. no.90).
  8. Boy with duck and grapes, bronze (no.60 or 61).
  9. Boy with duck and grapes, bronze (no.60 or 61).
  10. Satyr, marble.
  11. Unoccupied.
  12. Unoccupied.
  - 13-14. Bacchic double herm heads on supports.
  15. Rectangular marble basin with fountain pipe.
  16. Round marble basin.
  17. Marble fountain in form of truncated cone.
- 
- a. round marble basin.
  - b. rectangular marble basin.
  - c. round marble table.
  - d. rectangular marble table.

FIG. 84. Casa di M. Poppo Rufus. Ground-plan.



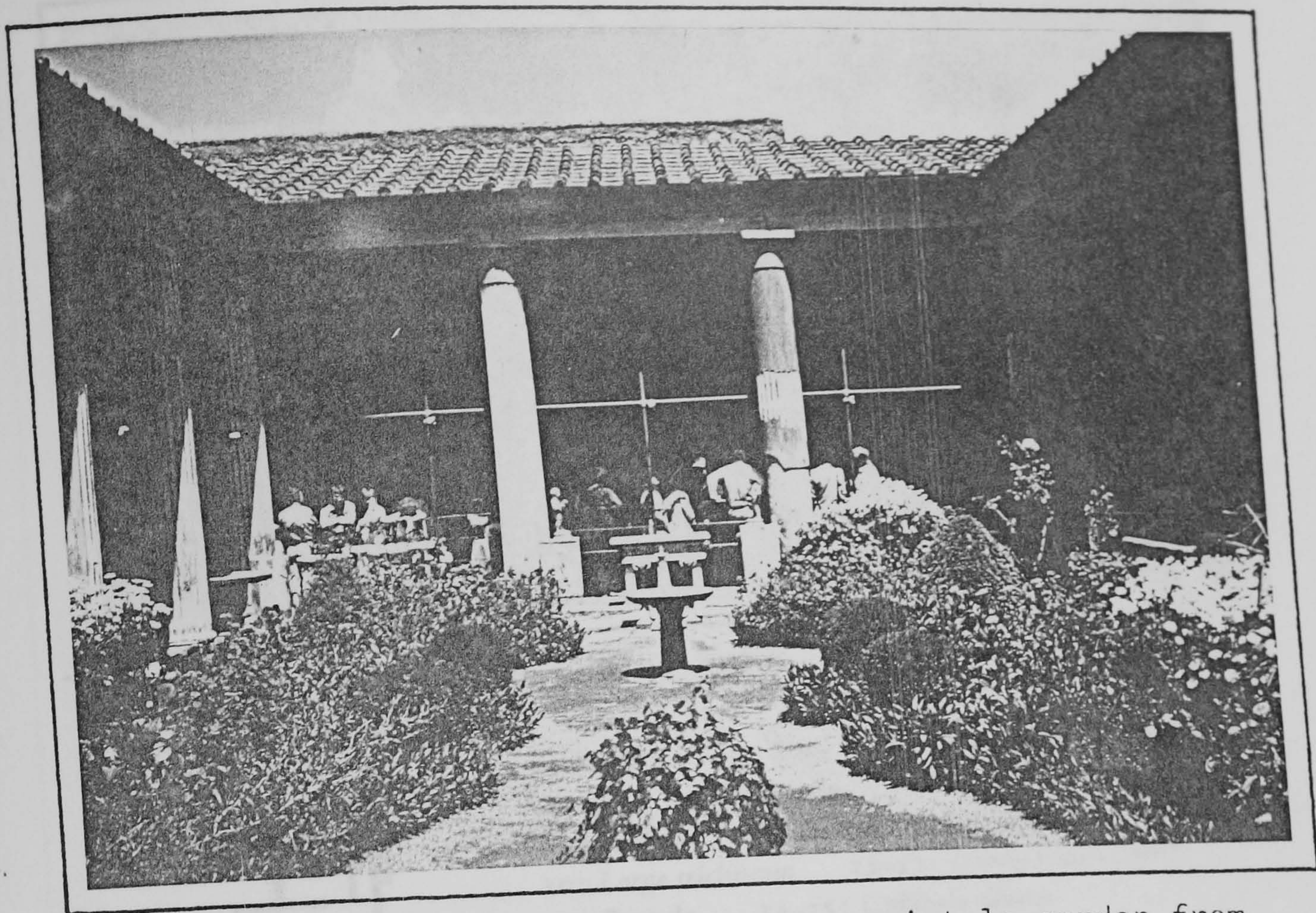


FIG. 83. Casa dei Vettii. Large peristyle garden from the southern end.

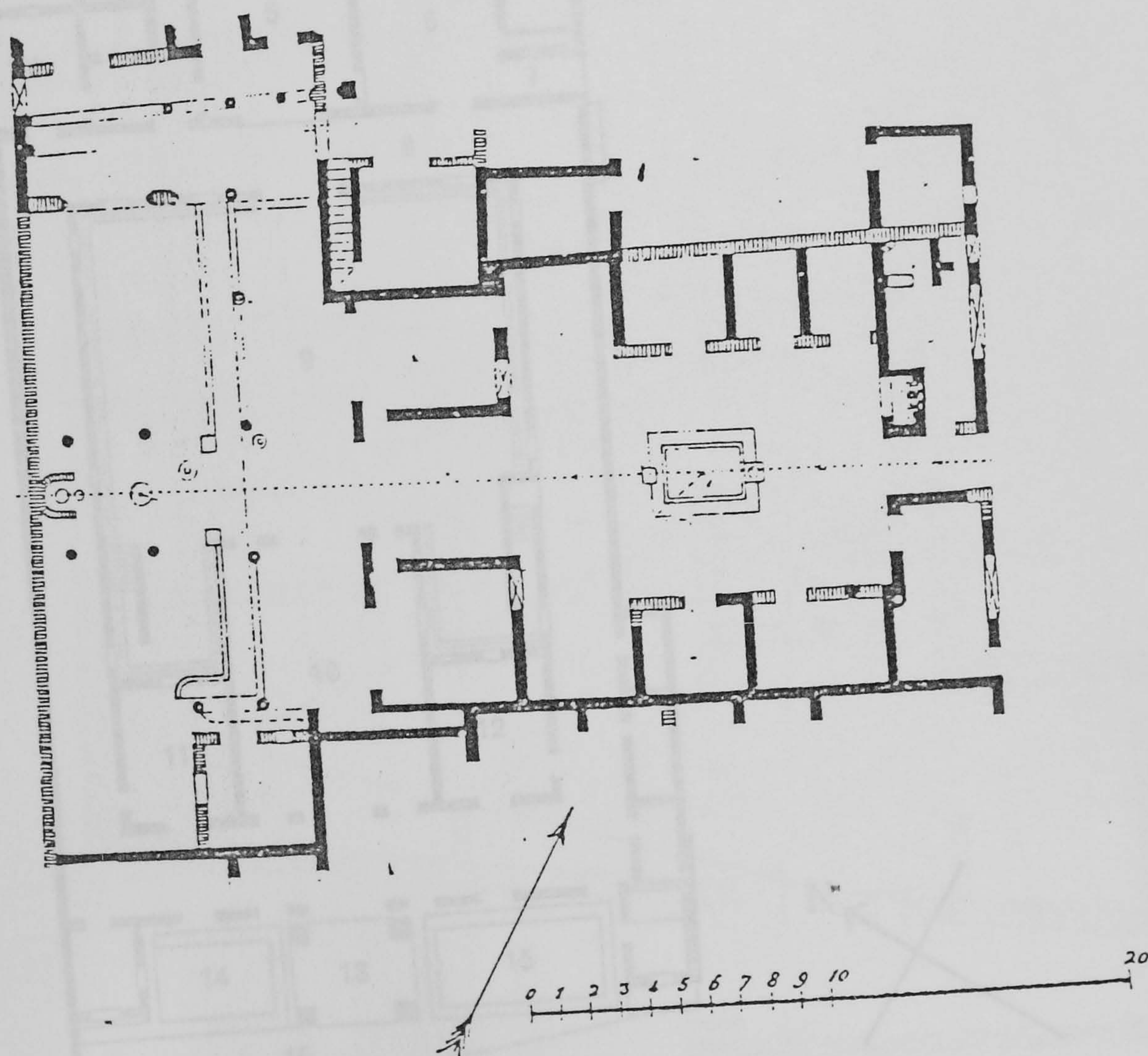


FIG. 84. Casa di M. Pupius Rufus. Ground-plan.

FIG. 85. Casa del Cervi, Herculaneum. Ground-plan.



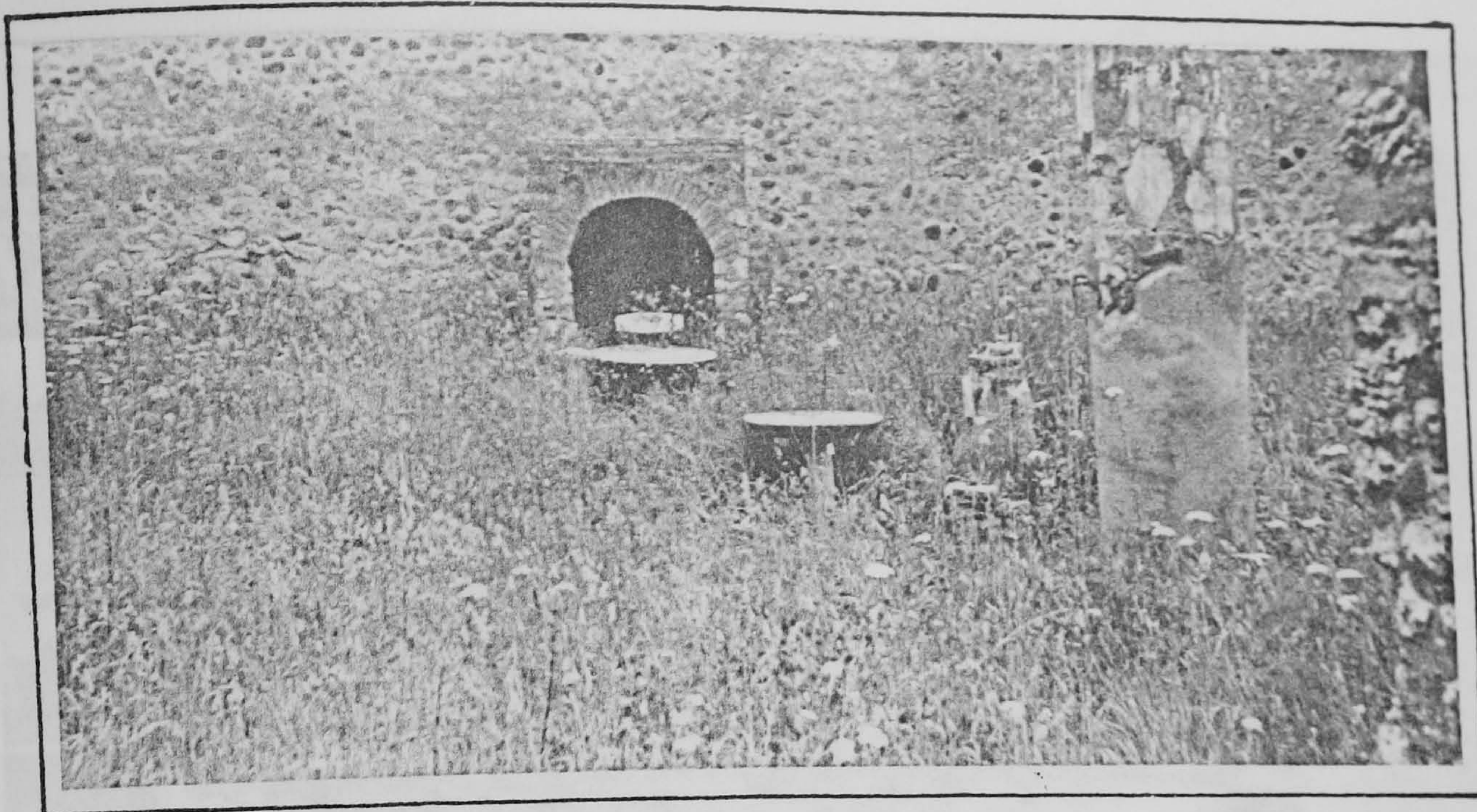


FIG. 85. Casa di M. Pupius Rufus. Garden from entrance.

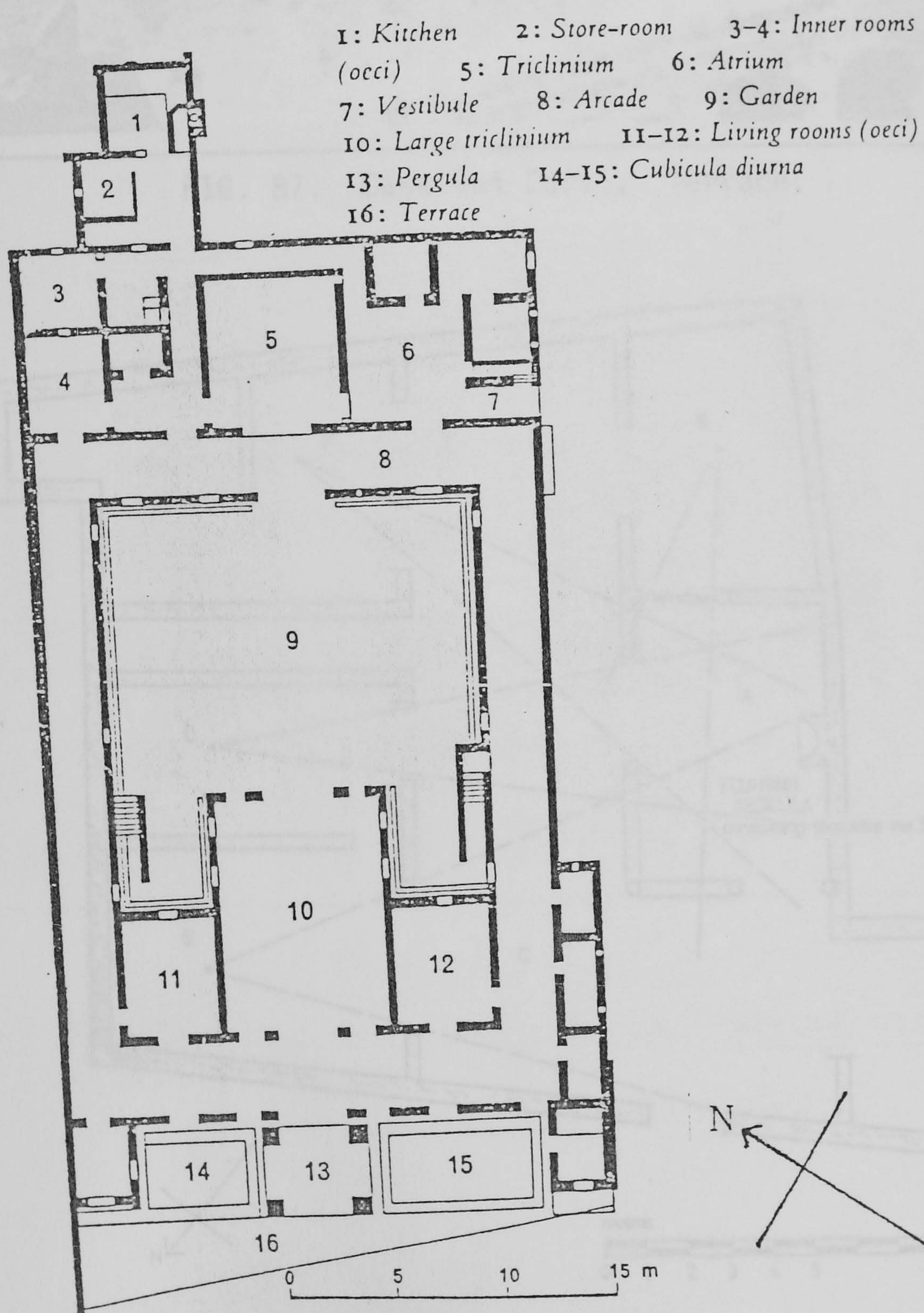


FIG. 86. Casa dei Cervi, Herculaneum. Ground-plan.



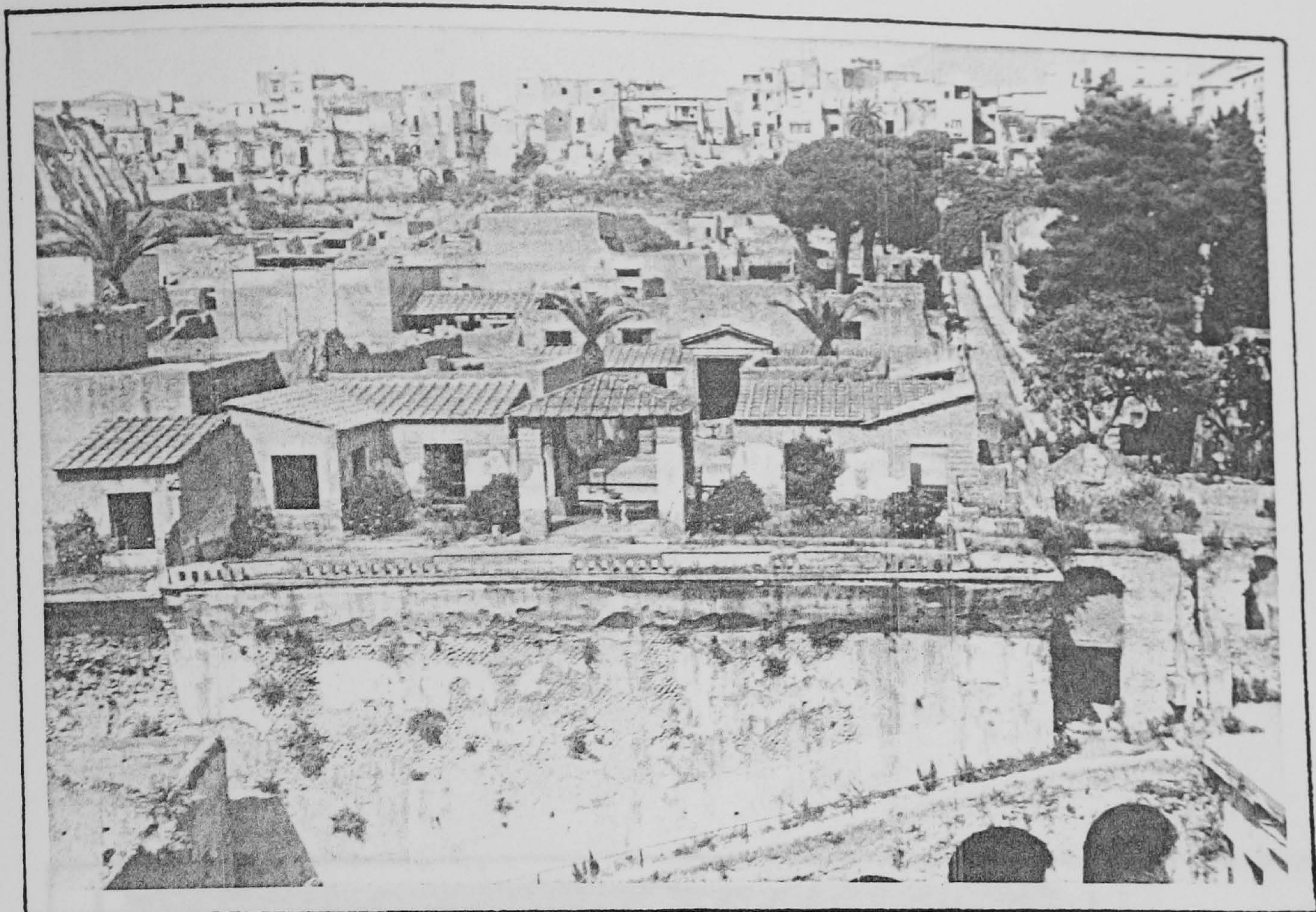


FIG. 87. Casa dei Cervi. Terrace.

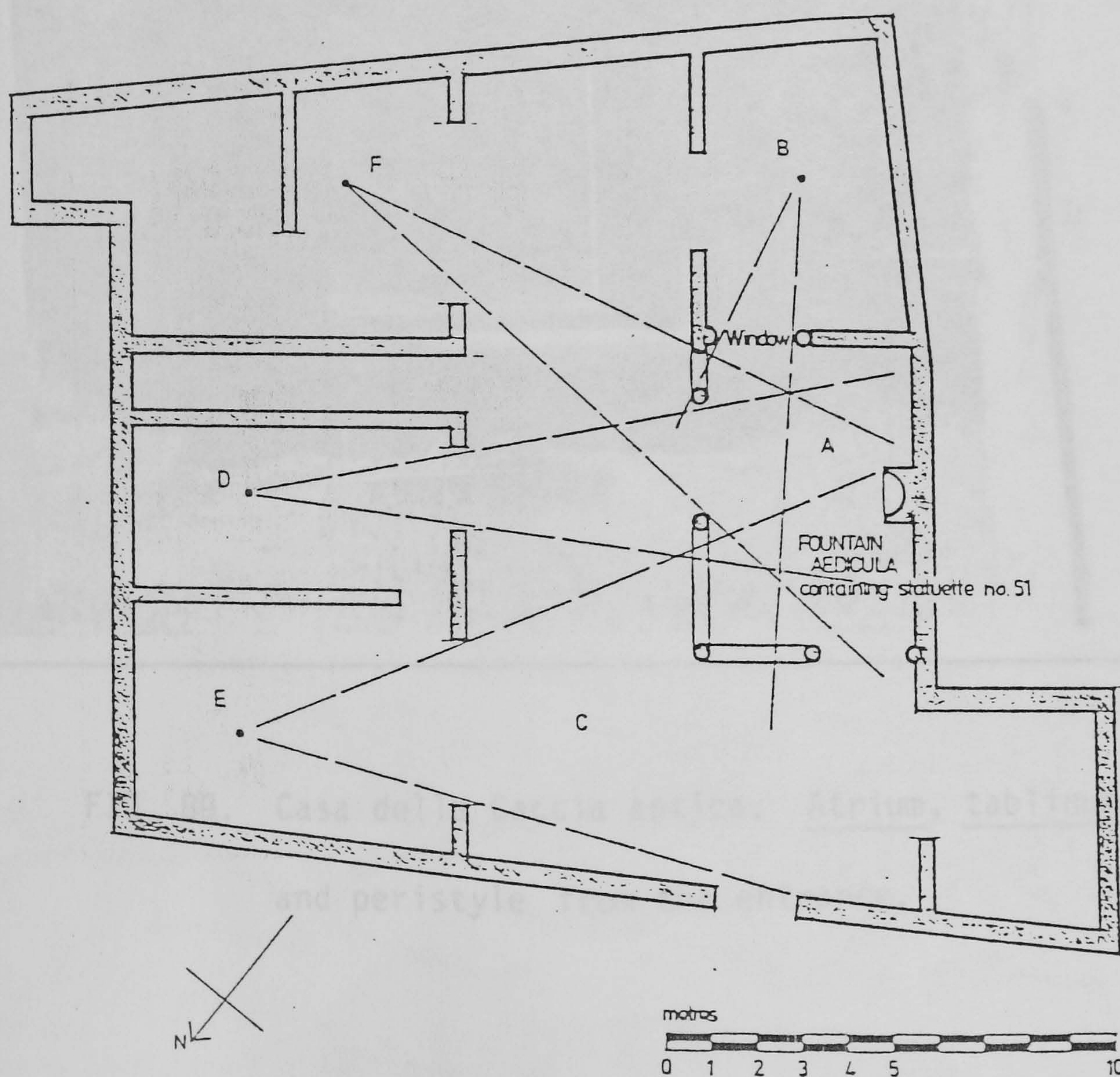


FIG. 88. Casa del Granduca di Toscana. Ground-plan.



KEY TO FIG. 88.

- A. Court with partial peristyle.
- B. Garden triclinium.
- C. Peristyle walk.
- D. Cubiculum.
- E. Triclinium.
- F. Kitchen.

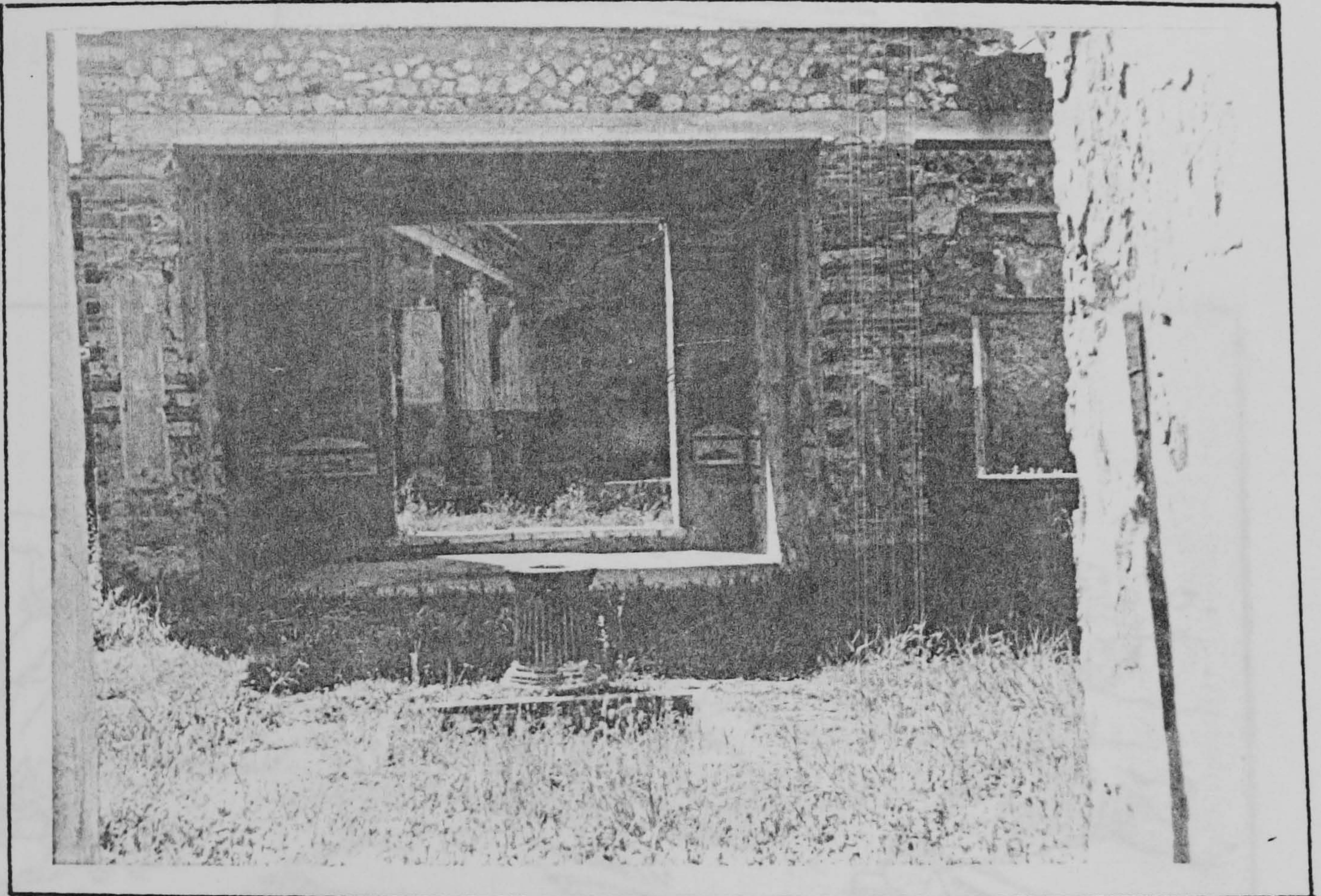


FIG. 89. Casa della Caccia antica. Atrium, tablinum,  
and peristyle from the entrance.

FIG. 91. Casa della Caccia antica. Paradeisos wall painting.



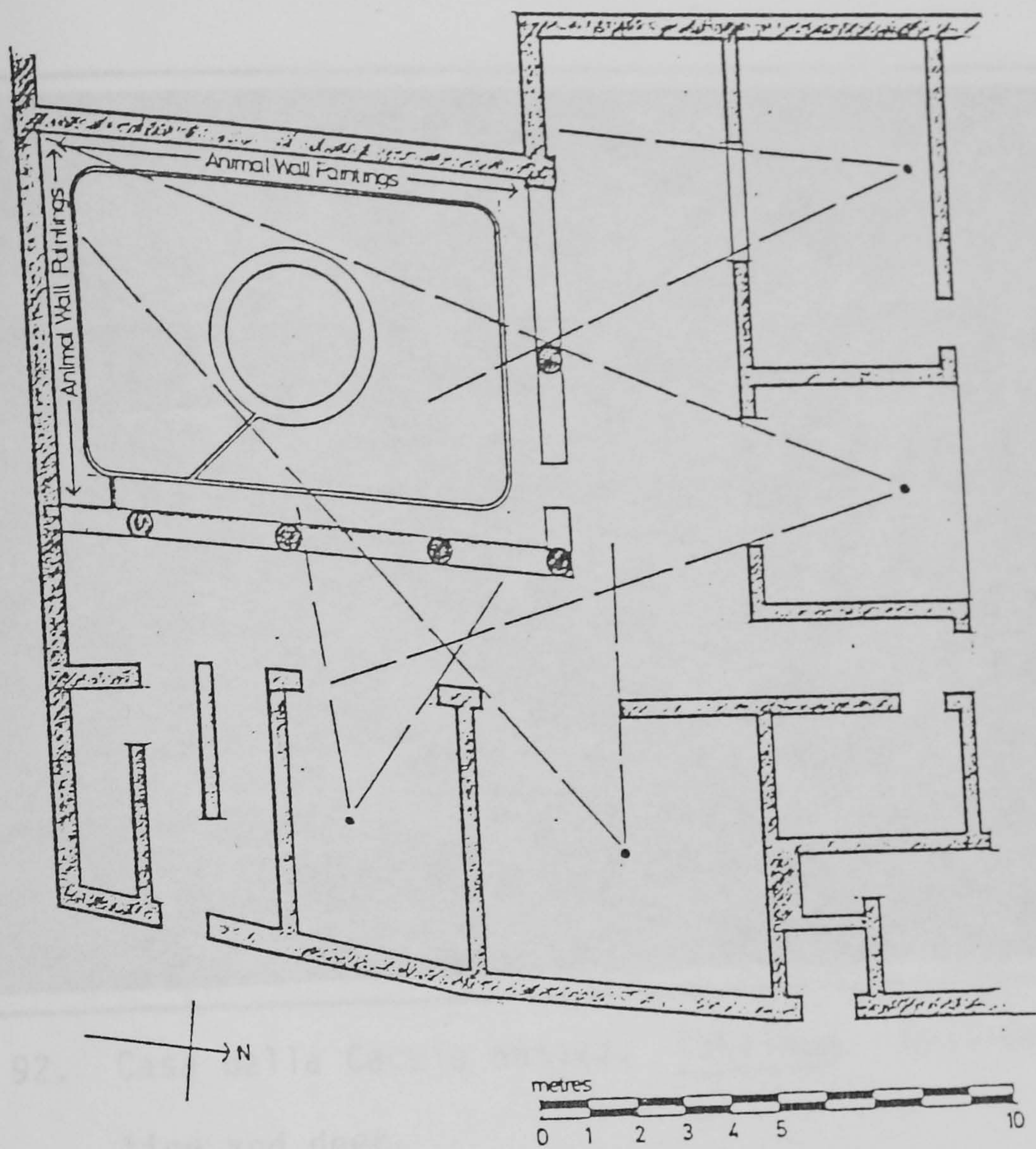


FIG. 90. Casa della Caccia antica. Ground-plan of peristyle and adjacent rooms.



FIG. 91. Casa della Caccia antica. Paradeisos wall painting.



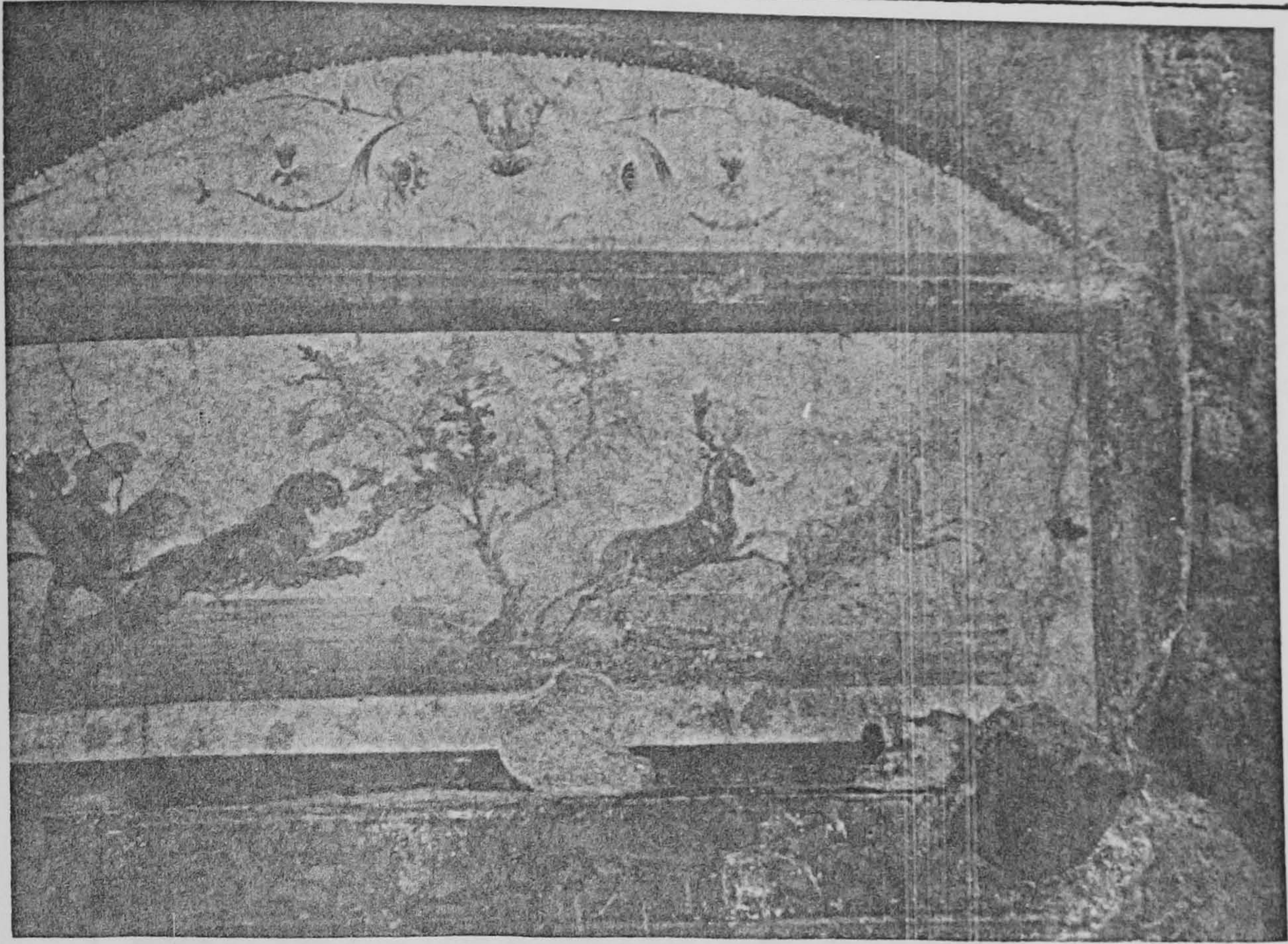


FIG. 92. Casa della Caccia antica. Tablinum. Wall painting:  
lion and deer.



FIG. 93. Casa della Caccia antica. Tablinum. Wall painting:  
boar and hounds.





FIG. 94. Casa della Caccia antica. Tablinum. Wall painting:  
lion and deer.





FIG. 95. Casa dei Ceii. Paradeisos wall painting.



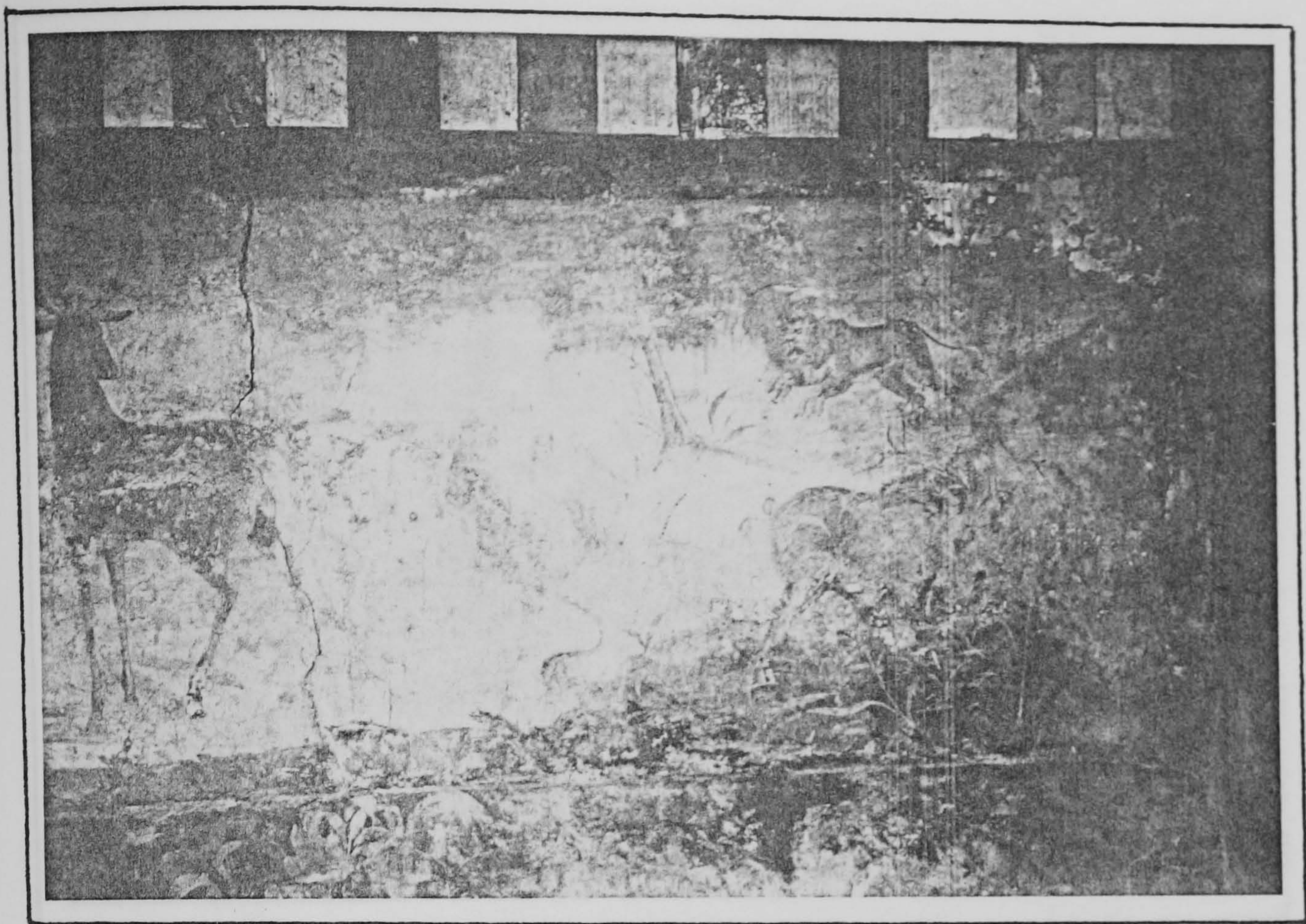


FIG. 96. Casa di M. Lucretius Fronto. Northern garden wall.  
Paradeisos wall painting.

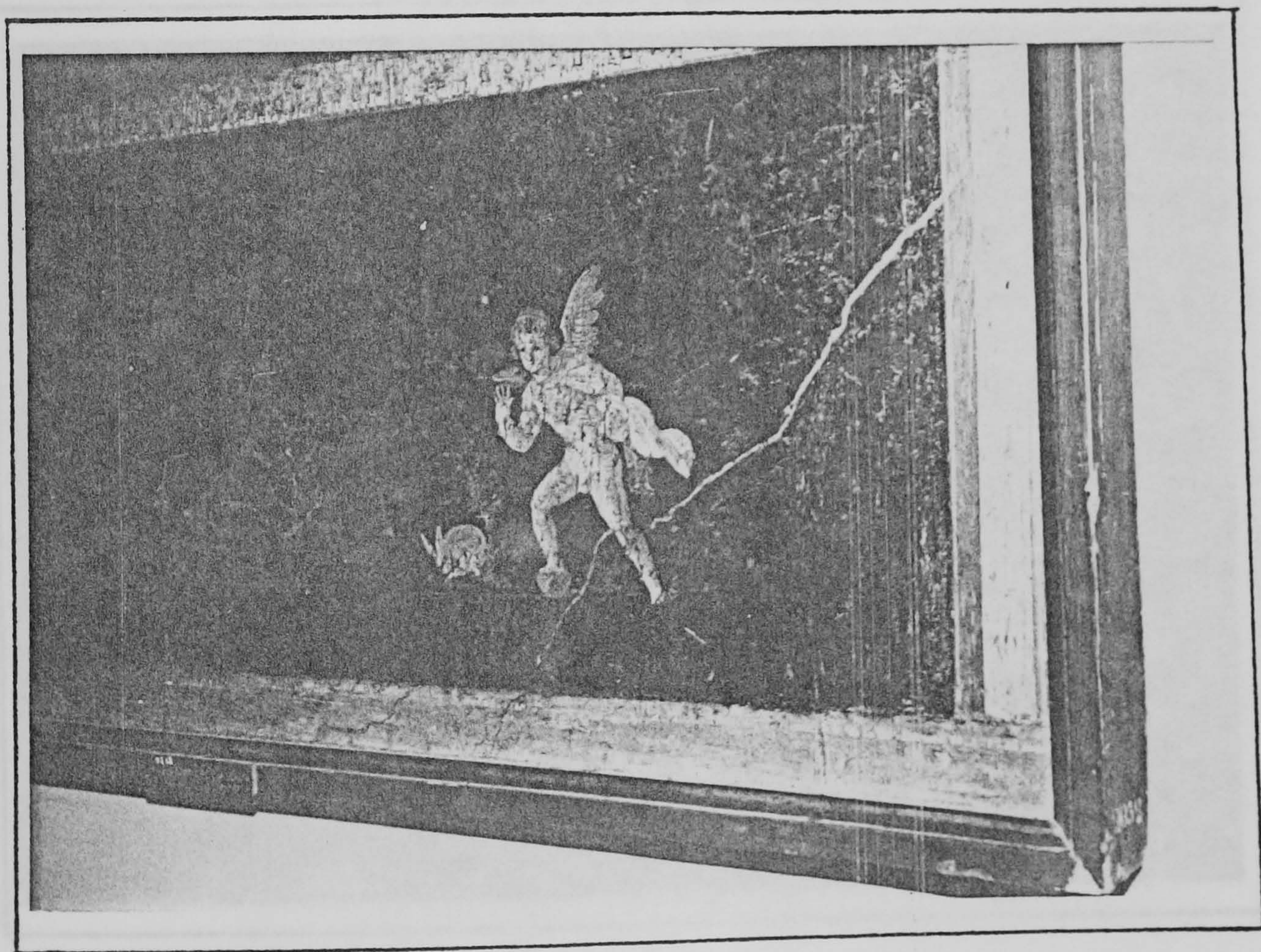


FIG. 97. Wall painting: cupid startled by a hare.  
Museo Nazionale, Naples.





FIG. 98. Casa di M. Lucretius Fronto. Southern garden wall.  
Detail of paradeisos wall painting: a lion.



FIG. 99. Caserma dei Gladiatori. Western pluteal wall of  
peristyle court. Detail of paradeisos wall  
painting: a lion.



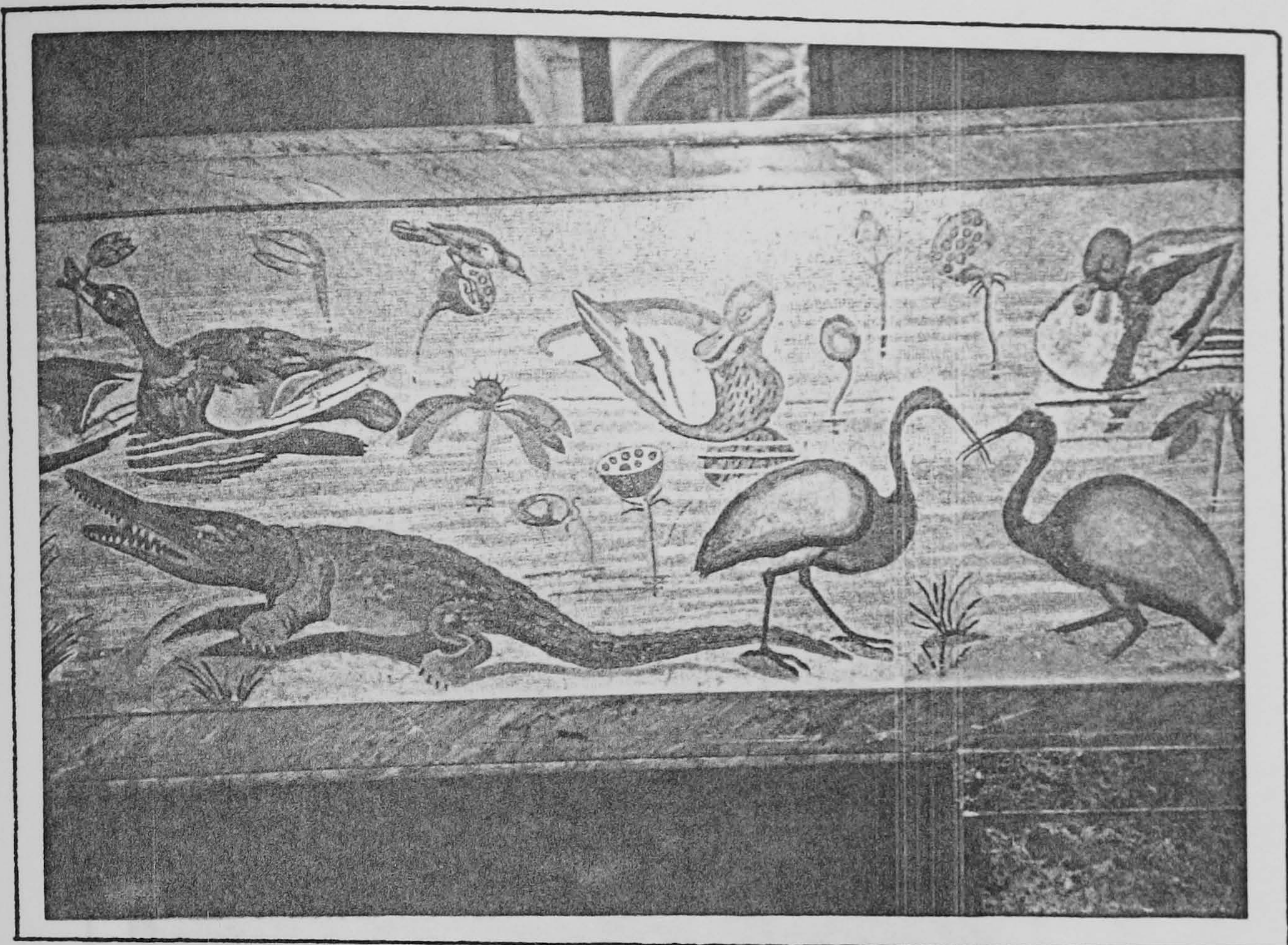


FIG. 100. Detail of Nilotic mosaic from Casa del Fauno. Museo Nazionale, Naples.



FIG. 101. Detail of Nilotic mosaic from Casa del Fauno. Museo Nazionale, Naples.





FIG. 102. Detail of Nilotic mosaic from Casa del Fauno. Museo

Nazionale, Naples.



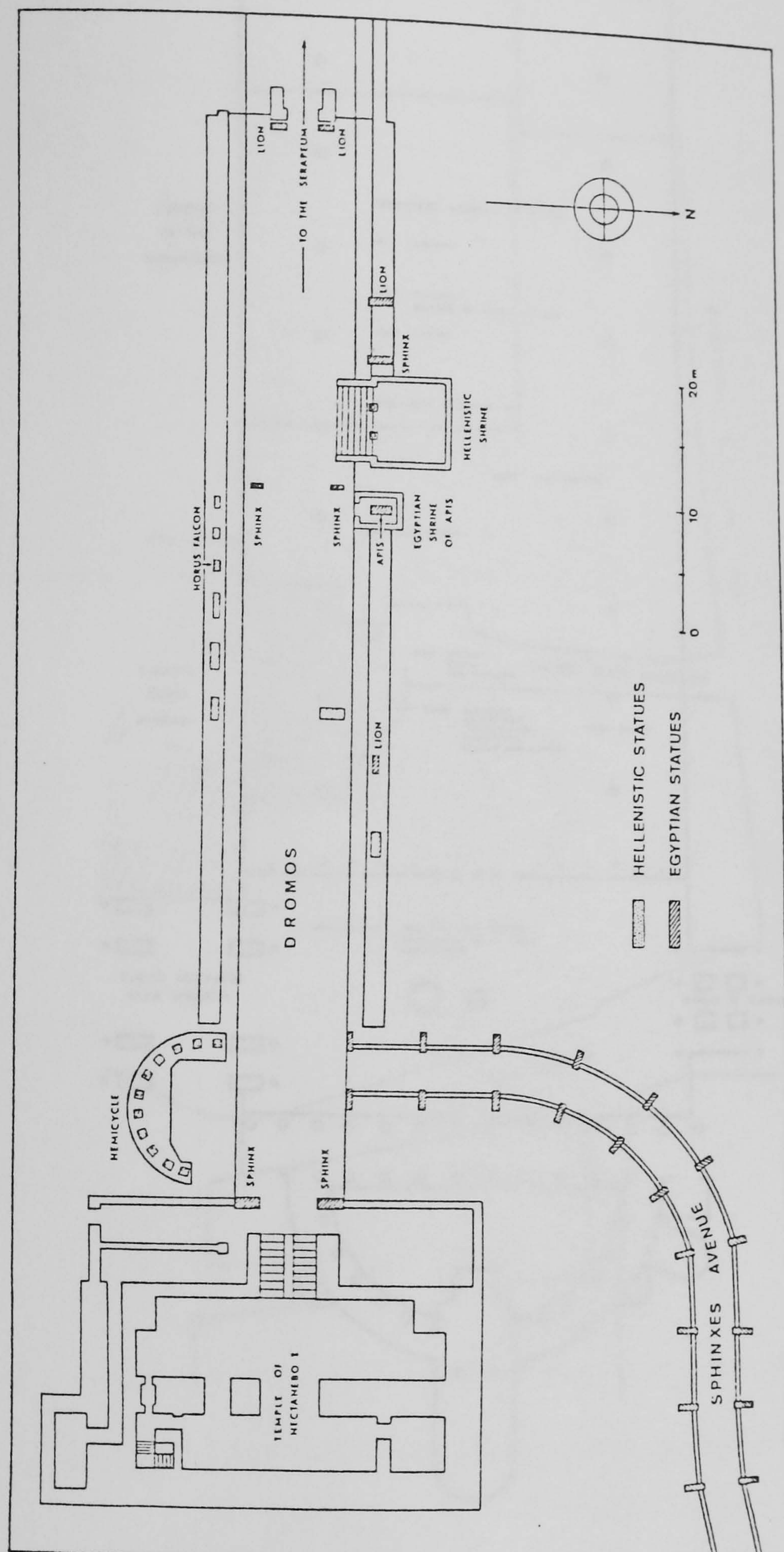


FIG. 103. The dromos leading to the Serapeum of Memphis. Ground-plan.



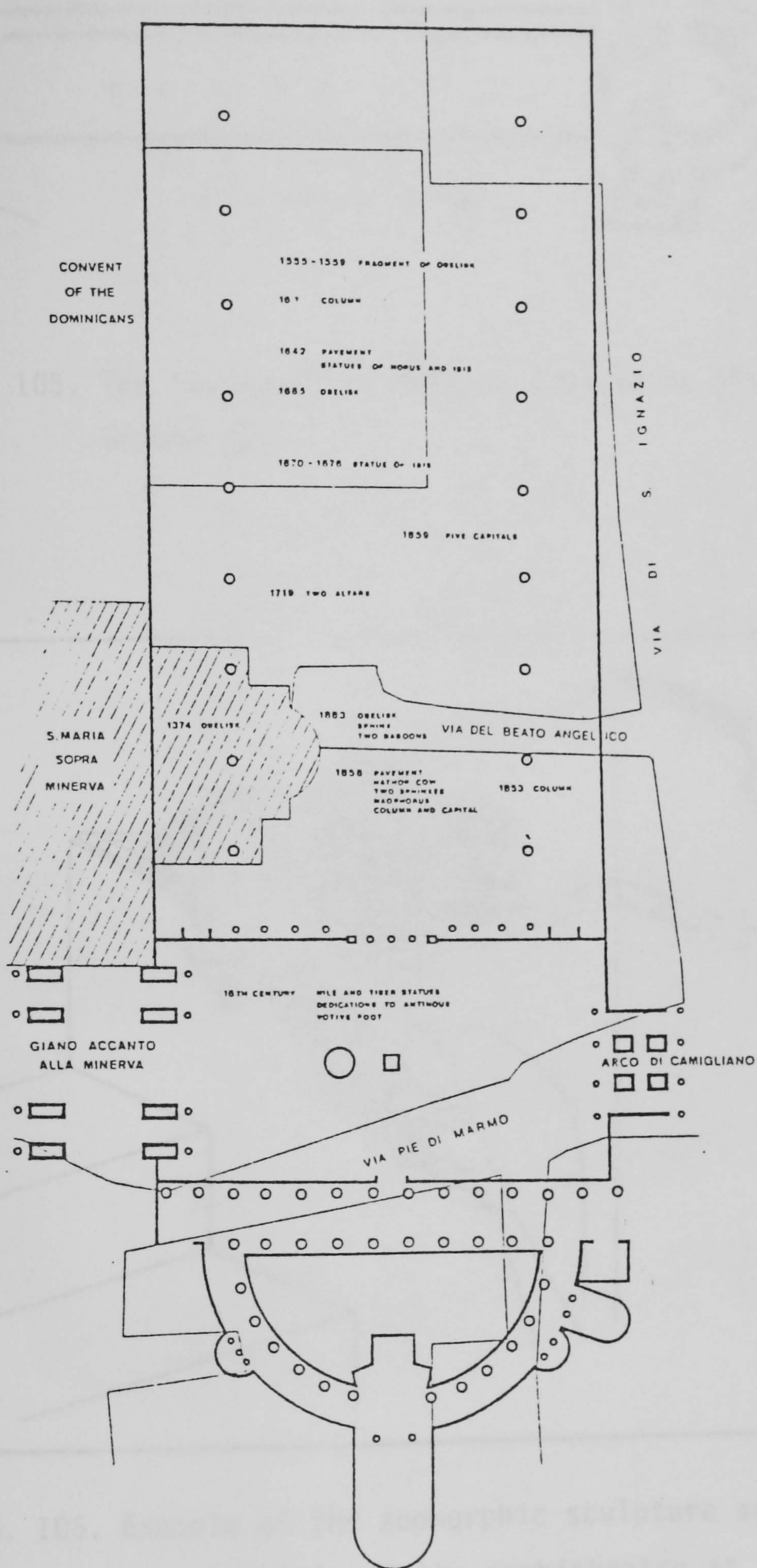


FIG. 104. The Iseum on the Campus Martius at Rome.  
Ground-plan.



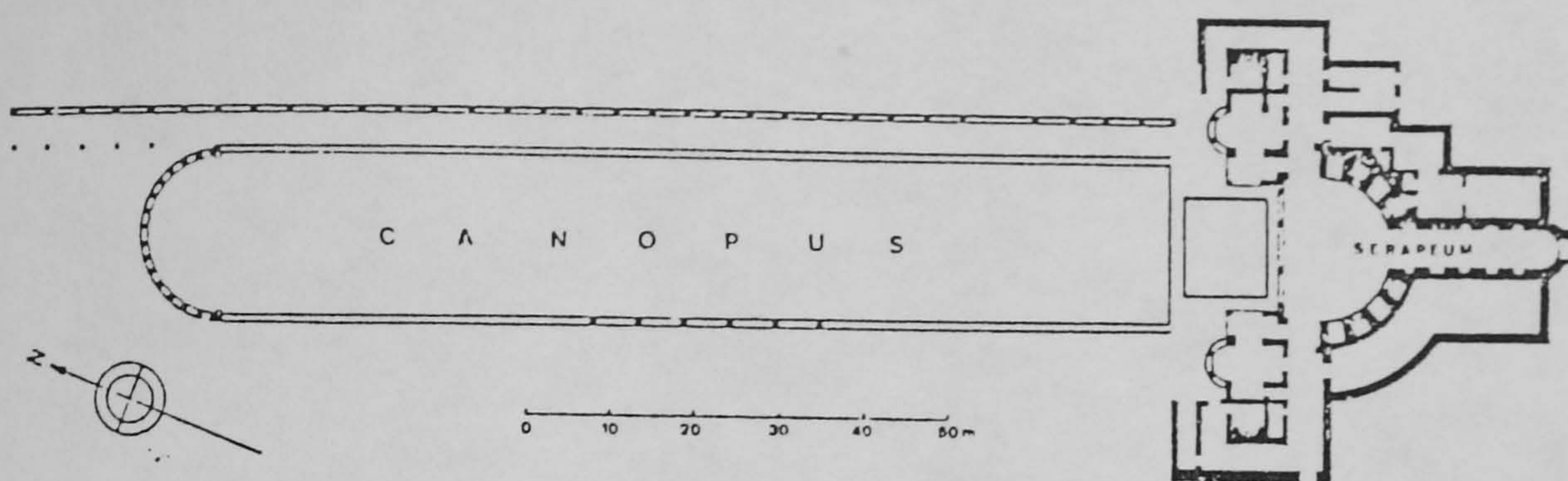


FIG. 105. The "Canopus" of Hadrian's villa at Tivoli.  
Ground-plan.

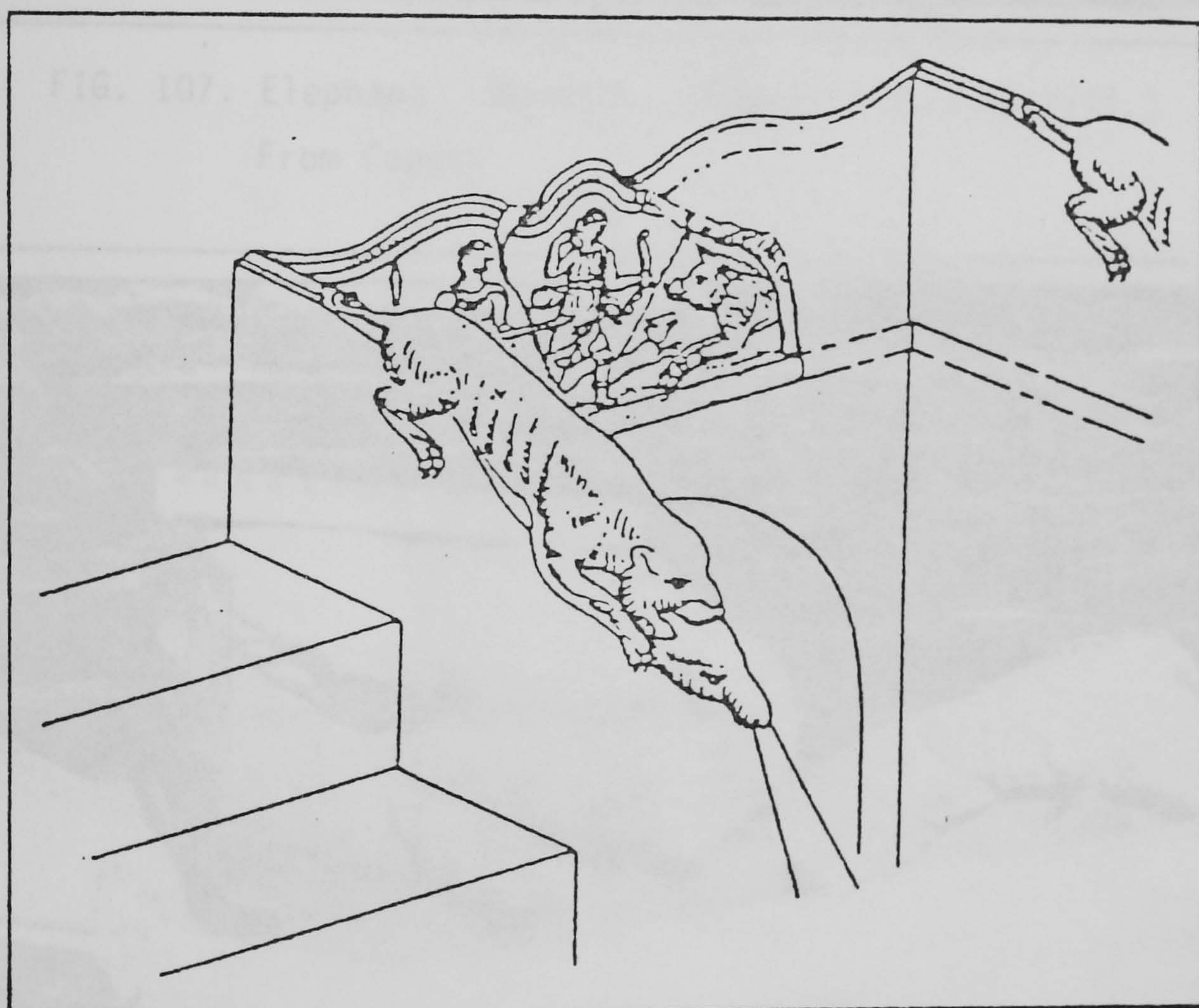


FIG. 106. Example of the zoomorphic sculpture around  
the vomitoria of the amphitheatre at  
S. Maria Capua Vetere. Reconstruction-  
drawing.



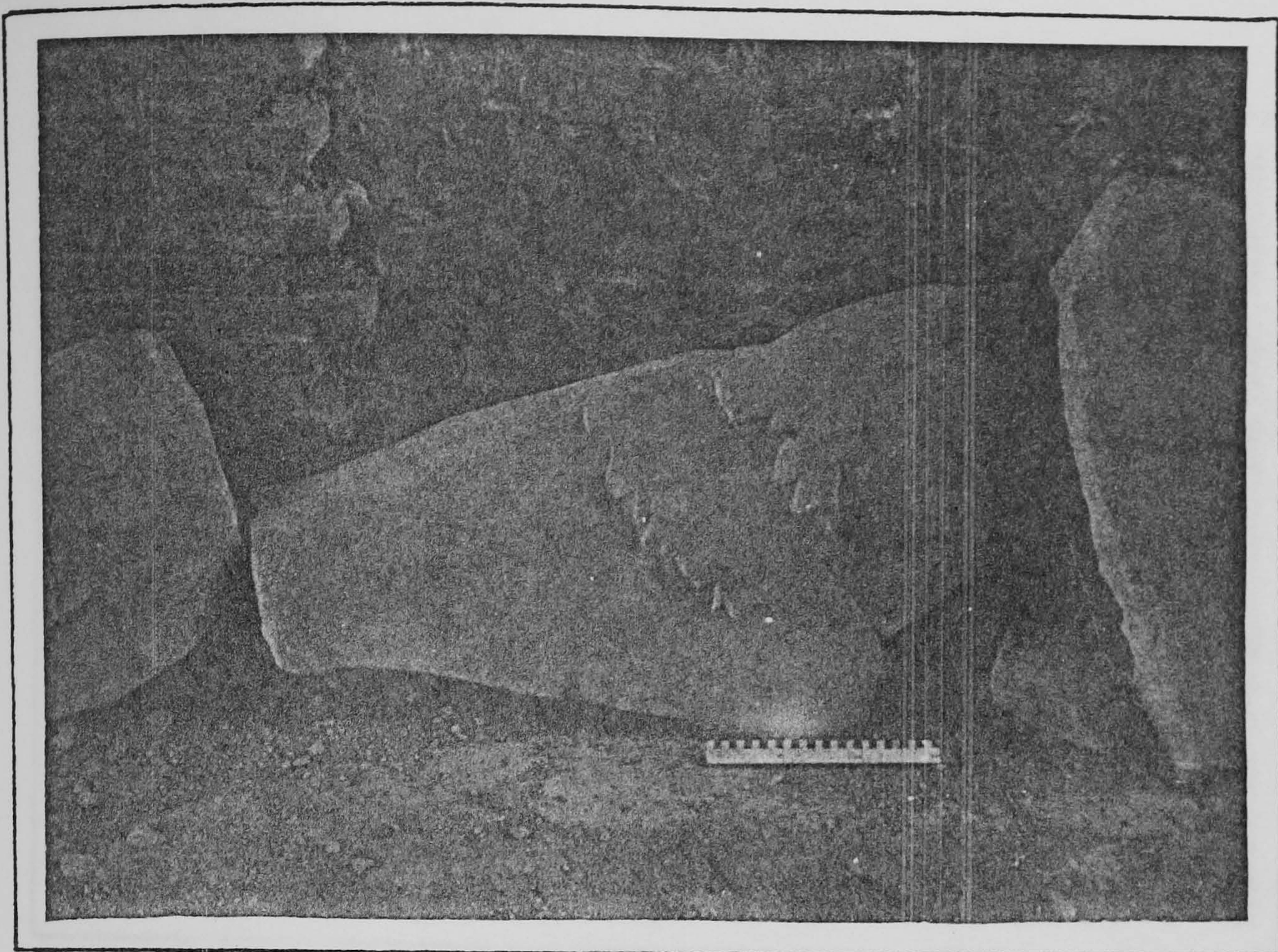


FIG. 107. Elephant. Marble. (Appendix II, no.xvii.)  
From Capua.

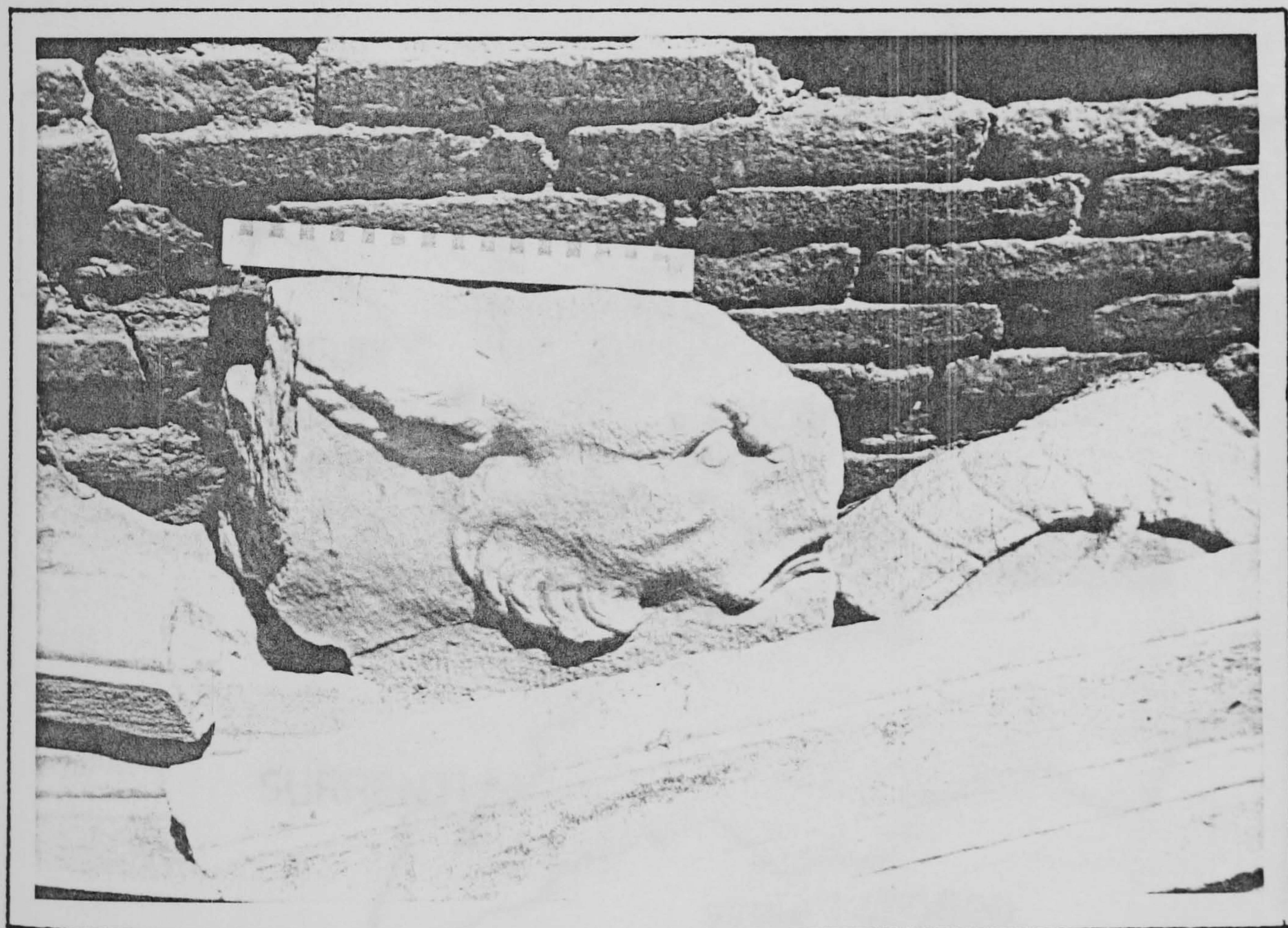


FIG. 108. Hound. Marble. (Appendix II, no.xxii.) From  
Capua.



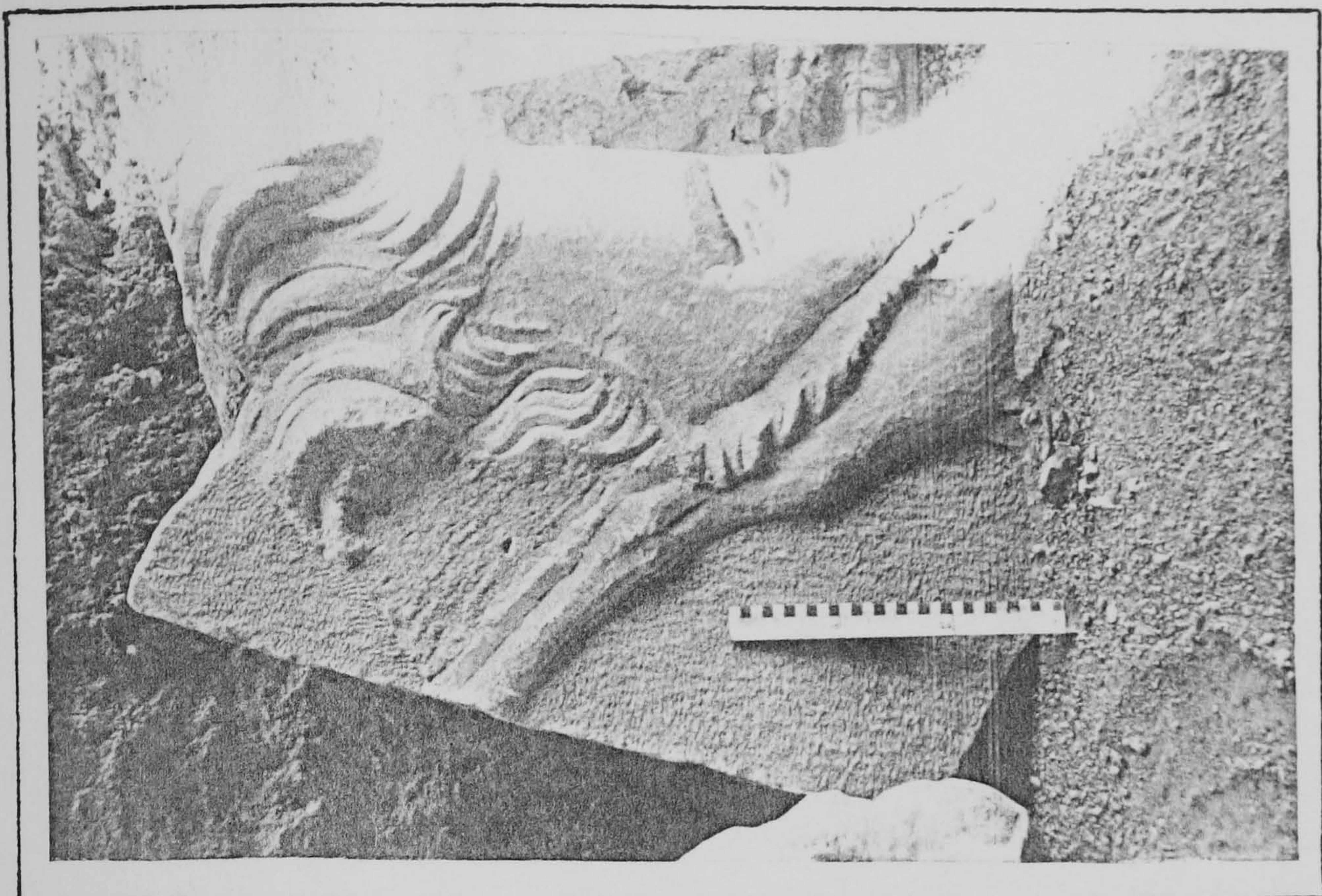


FIG. 109. Lion attacking prey. Marble. (Appendix II, no.xxix.) From Capua.

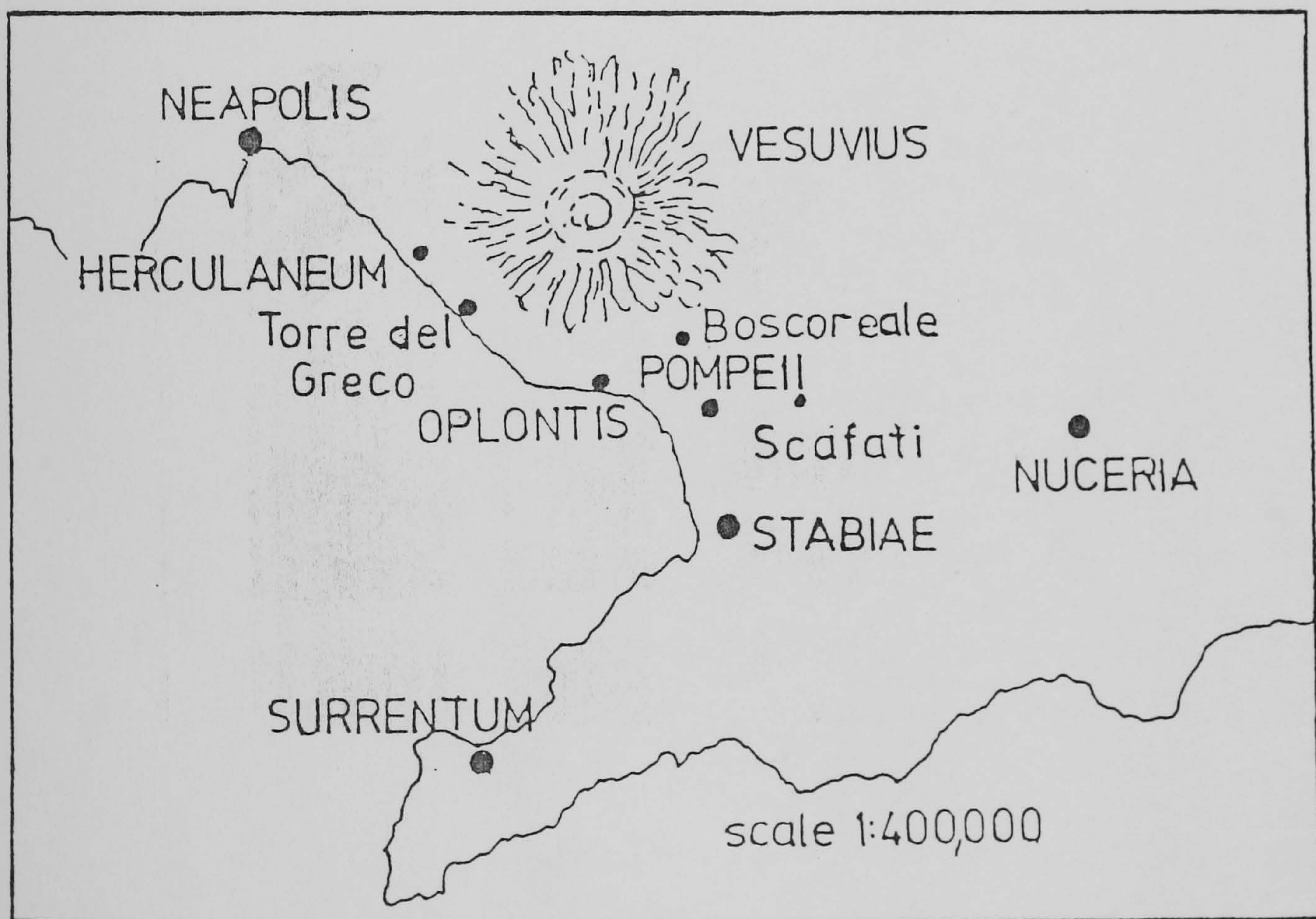


FIG. 110. Map of the area around Vesuvius.